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ABSTRACT

Perhaps the only way to maintain consistent support for the arts will be to demonstrate decisively that fine arts programs can contribute in quantifiable and positive ways to solving important social problems such as crime and violence. The broad goal of this impact study is to provide such evidence. This report discusses the results of the second phase of a three phase study. Phase 2 has four objectives: to refine the theoretical framework using data gathered from Phase 2 field work to supplement the literature review in Phase 1; to identify best-practice programs using this refined theory; to develop initial versions of assessment instruments; and to provide advice for members of the arts-intervention community. Nine Los Angeles (California) arts intervention programs selected for in-depth investigation shared a commitment to developing youth as "whole people." The report explains that examination of best-practices sites led to: (1) a greatly enriched theory of effective arts interventions; (2) instrument development and outcome measures to be used in Phase 3; and (3) a rich picture of important characteristics of arts interventions that appear to work. The study found that successful programs are often led by one or two charismatic leaders or change agents. The arts interventions studied demonstrated a high degree of flexibility in program structure and operations, i.e., the use of mentorship. (Contains a figure, 19 tables, 26 references, and 14 online references. Appended are interview protocols and a supplementary study.) (BT)

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The Arts and Prosocial Impact Study: An Examination of Best Practices

Ann Stone, David McArthur, Sally Ann Law and Joy Moini

DRU-1686-LADCA

September 1997

Prepared for the City of Los Angeles Cultural Affairs Department

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J. Ryan

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Executive Summary

Several times recently Congress has drafted legislation that could completely phase out the budget of the National Endowment for the Arts. Lobbying efforts may help stem the growing dissatisfaction with federal funding for the arts – for now. But in the long run, perhaps the only way to maintain consistent support will be to demonstrate decisively that fine-arts programs can contribute in quantifiable and positive ways to solving important social problems such as crime and violence. The broad goal of our *Arts and Prosocial Impact Study* (APSIS) is to provide such evidence.

The APSIS study includes three phases; this report discusses the results of Phase II. The Phase II work, along with that completed in Phase I, provides a foundation for the most important component of the entire study: Phase III – a rigorous empirical examination of the social benefits of carefully designed fine arts intervention programs for at-risk youth.

In Phase I we conducted a comprehensive literature review and compiled a database of all available studies that claim a relationship between an arts intervention and positive social outcomes for at-risk youth. This database of studies served two main purposes. First, it permitted us to develop a *theoretical framework* that summarized what the literature suggested were key features of high-quality interventions. Second, it allowed us to ask whether existing studies provide any evidence that fine-arts interventions lead to positive prosocial outcomes. The clearest result from the analysis of this data was that very few studies reported *any* evaluation whatsoever. The few available datasets, however, did support the general hypothesis that arts programs can lead to desirable behavioral, cognitive, and social outcomes. On the other hand, we could not test the more specific hypothesis that programs with certain features (derived from our theoretical framework) are associated with successful intervention outcomes.

Phase II had four objectives, leading from Phase I and looking towards Phase III of APSIS. One goal was to *refine our theoretical framework* using data gathered from Phase II field work to supplement the literature review in Phase I. This refined theory helped *identify best-practice programs*, a second objective of Phase II. One of the programs identified in this Phase may be the Los Angeles site selected for the Phase III evaluation (sites will also be chosen in Chicago and New York). At the same time, by refining our theoretical framework and gathering data on programs in the Los Angeles area, we also were able to *develop initial versions of assessment instruments* which will be used to measure processes and outcomes in the Phase III intervention programs. A

final goal of Phase II was to *provide some important advice for members of the arts-intervention community*. While the examination of best-practice sites in Phase II looked towards the Phase III demonstration, it also yielded ideas of immediate interest to arts-intervention practitioners and evaluators.

Methodology

Program Identification. In Phase II we limited our identification of best-practice programs to the Los Angeles area (a similar selection procedure will be used in Chicago and New York in Phase III). In order to identify a select list of high-quality arts interventions we adopted a *funneling* strategy, beginning with a relatively large -- if not comprehensive -- list of arts programs, and progressively narrowing the list. After funneling-down our list to those programs which met the study criteria, we then coded the programs according to the theoretical framework developed in Phase I of the research; this permitted us to prioritize the remaining programs. In a subsequent screening process, we telephoned the directors of the programs on the prioritized list to gather yet more detailed intervention information. These phone interviews led us to select a subset of programs — nine in all — that seemed to exemplify our model of effective arts interventions.

These programs were later examined in greater detail during our Phase II field data collection. It is important to note that our goal in program identification was *not* to select a single best program in Los Angeles, nor to gather comprehensive data on *all* arts programs in Los Angeles. Rather, we wanted to choose, from a relatively large sample, a variety of high quality arts interventions in Los Angeles that would allow us to accomplish our main Phase II objectives: to refine our theory of what makes programs effective; to help develop data collection instruments for use in Phase III; and to begin assembling a list of candidate sites for a multi-year evaluation.

Theoretical Framework Refinement. We entered Phase II with an emerging framework for explaining how community-based interventions can achieve meaningful outcomes in the populations they serve. To develop this theory one step further, our Phase II work took us out into the field — to learn directly from the practices of highly regarded arts programs. By visiting a subset of the best-practice arts programs and interviewing the staff, we were able to develop a more sophisticated understanding of which elements of our emerging theory were most applicable to arts interventions. There were two basic ways in which our theoretical framework changed through this process. One was to add new elements to the theoretical framework; the other was to modify existing elements of the framework to reflect our observations from the field.

Instrument Development. The instruments developed in Phase II were intended for various purposes, including site selection, baseline data collection, and measurement of youth outcomes in Phase III of APSIS. Consequently, the methodology used to build initial versions of these instruments had several facets, in part determined by the instrument type and its ultimate purpose. We began development by listing the key evaluation questions we wanted our assessment instruments to answer and by establishing the strategy for using the instruments in the field. These questions divided naturally into ones that probed arts intervention *outcomes* and those that measured intervention *processes*. The process instruments were developed "from scratch". Our emerging theory of effective arts interventions strongly shaped the initial versions of process interviews and focus group protocols by providing topics for questions to be posed to different intervention stakeholders (e.g., directors, instructors, participants). Once initial drafts of the instruments were completed, they were tested and refined at several of the program sites we identified in Phase II. Unlike the process instruments, our outcome instruments were selected from existing sources, rather than developed in-house (we may, however, make slight modifications to these instruments in Phase III). We took this course not to reduce development costs, but to enhance data collection quality. In measuring intervention outcomes, it is critical to use instruments with known psychometric properties, such as validity and reliability.

Results

Program identification.

Our original intent for Phase II had been to narrow our investigation down to a very small number of arts interventions -- perhaps three or four -- and collect more in-depth data from that smaller number of programs. We ended up selecting a larger set of nine for several reasons. First, we were unable to access any independent evaluations of program quality, which would have made the selection process more straightforward. Second, we found enough structural variation among the highly regarded programs we screened to suggest that it would be more valuable to collect data from a larger group of interventions -- even though that would mean a less in-depth examination of any individual program. And third, we quickly ascertained that no one program would meet all the qualifications for an "ideal" Los Angeles site for the multi-year evaluation planned in Phase III of our study.

As we interviewed the personnel of the nine best-practice arts interventions, several common themes emerged. Most noteworthy was the inspired leadership that each program exhibited. In fact, the program directors possessed many of the characteristics of

"change agents" -- a term referring to key individuals who are instrumental in effecting change in social environments. The leaders of the interventions were highly committed to their programs and passionate about their missions to provide at-risk youth with a means to a better life. These nine arts interventions also shared a commitment to developing youth as "whole people." In other words, their goal was to effect the most general, positive change they could in the youth who went through their programs.

Theory Refinement

In Phase II of APSIS we refined our theory of what makes arts interventions effective in two major ways. First, we improved our understanding of each of the ten components that comprised our original theoretical framework, as developed in Phase I. Second, we added new elements to the framework, based on data gathered from the field.

New features – characteristics of the arts community. After visiting several highly regarded arts interventions and interviewing their staff, we realized that certain important features of their programs were not sufficiently articulated in the theoretical framework that emerged from our Phase I work. For the most part, the initial ten features from Phase I described activities that take place within the arts class or that directly involve participants. But after viewing programs from community and business perspectives, we now believe several other features are equally critical; they concern *organizational structure*, *personnel characteristics*, and *resource strategies* of the interventions. For example, the arts interventions we studied exhibited several organizational structures, including: independents (running as "standalone" operations); contractors (offering their services to organizations such as child-welfare agencies); brokers (matching program developers to needy organizations); consortiums (loose collections of groups offering a diverse set of programs); and multi-pronged programs (providing arts classes as one activity in a larger set). While not every arts intervention we examined fit exactly into one of these five types, we believe that this characterization accurately conveys the range of organizational structures found in the community. The fact that such a broad range of structural forms exists suggests a highly adaptive arts community that utilizes various "market niches" to deliver its arts programming effectively to at-risk youth -- usually under tight financial constraints.

Pushing this insight further, we were also able to describe some of the specific strategies that programs used to stretch scarce resources. For one, most of the programs we studied held their classes at facilities, such as schools, that were used for other purposes; in effect, the schools donated space to the programs. Similarly, program offices were often situated at the home of the director, providing another dual-use of facilities

that saved programs money. In addition, program directors were often skilled at securing in-kind donations and (to a lesser extent) in writing grants for fund-raising.

Revisiting known features. The field data collected in Phase II not only allowed us to add new features to our framework describing effective arts interventions, but also enabled us to substantially enrich our understanding of existing features. In some cases, we found that the theory did not seem to "fit" what we observed in the field without changing the emphasis considerably. In other cases our field data permitted us to characterize features at a much more detailed level. For example, our initial theoretical framework suggested that participants needed to spend substantial time in a program in order to gain full benefits. The Phase II field work not only supported this insight but also showed *how much* programs stretched program time (from months to years, and -- in a few cases -- to an unlimited duration) and what *mechanisms* program directors used to keep participants "in the system" (e.g., multiple sequenced classes, ongoing sessions with variable end-dates, repeat classes, and youth mentorships).

Youth mentorships themselves revealed some interesting patterns. Our initial framework included such mentorships as a feature of successful interventions. But in Phase II we uncovered several distinct models through which mentoring opportunities were provided. For example, some interventions recruited mentors from among program graduates; other youth mentors were paid to spend part of their time acquiring mentoring skills, while also devoting time to actual mentoring of younger students; and, finally, several programs relied on informal mentoring, where older participants were asked to provide help as-needed. Inspired by recent federal policy shifts and media publicity, many social programs — from education to welfare — now emphasize the importance of mentoring; our results have started to identify the diverse models through which mentoring arises in the arts intervention community.

Instrument Development

Our examination of best-practice sites in Phase II not only led to a greatly enriched theory of effective arts interventions, but also informed our instrument development. During this Phase we began the development of instruments and outcome measures; most will continue to be refined through the first year (pilot testing) of Phase III of APSIS. Finalized versions of the instruments will be used at our Phase III demonstration sites in Los Angeles, New York and Chicago. Broadly, the instruments we are developing will be used to answer questions about program *outcomes*, as well as the *processes* that constitute the program and influence its operation on a session-to-session basis.

Process Measures. The process instruments we developed in Phase II were designed to provide information about what takes place within the arts programs' operations. They were intended to probe how programs exemplify features our theory deemed important; for example, whether (and how) teachers and administrators ensured high time-on-task for participants. At the same time, each instrument was developed to target a distinct stakeholder group in an arts intervention: administrators, artists/teachers, and participants. In Phase II we completed initial versions of the following process instruments:

- The *Program Administrator Interview* is a semi-structured interview targeted at the program director, and used to acquire a broad-brush picture of the program, including its learning goals for participants, history, and philosophy.
- The *Teacher/Artist Interview* cross-checks the Administrator Interview by probing the teacher's general philosophy and perception of learning goals for participants. However, the Teacher Interview also attempts to obtain a much more detailed account of how specific sessions are structured.
- *Participant Focus Groups* will convene a subset of the program participants to gather a relatively detailed impression of what happens in class, what the participants actually do, what they enjoy or gain from the program, and how the teacher organizes activities.
- The *Observation Protocol* will gather process data from individual program sessions; it is, therefore, the most detailed data collection instrument. Unlike the Interviews and Focus Groups, the Observation Protocol is structured around checklists of features rather than more open-ended questions. The most important parts of the protocol will catalogue the daily-changing chronology of classroom activities.

Outcome Measures. While our process instruments will allow us to characterize *how* an arts intervention is working, our outcome instruments will permit us to describe *what* participants are gaining from the program. Since the main goal of our Phase III evaluation is to determine whether fine-arts interventions can contribute in quantifiable and positive ways to solving important social problems, we focused, in Phase II, on operationalizing key *prosocial* outcomes. However, we have decided also to include instruments that tap several additional important outcomes, including academic and personal variables. In Phase II we not only decided upon a set of key outcome categories that would be critical to track in Phase III of APSIS, but also narrowed our selection of specific instruments to measure these outcomes.

- *Baseline* variables, gathered at the start of a program, will capture the most important demographic information of program participants and of youth in the

comparison groups. Several relatively standardized intake forms can be used to gather this data economically and reliably.

- *Academic/Intellectual* measures, gathered using simple tracking cards, will allow us to test the hypothesis that success in an arts intervention might "spill-over", for either cognitive or motivational reasons, to academic outcomes.
- *Personality* measures will be collected to determine, for example, whether arts interventions might have short- or long-term impacts on participants' attitudes and interpersonal behaviors.
- *Creativity* measures. Some simple creativity tests may be administered to program participants to test recent claims that exposure to the arts might benefit creativity, just as some studies have argued that academic outcomes may be enhanced.
- *Social and criminal* measures. Because social outcomes are the central focus of our Phase III study, we plan to operationalize them through a number of variables, including overall attitudes and behaviors, as well as specific measures of delinquent or criminal activity.

Conclusions

Themes from Successful Programs

Our study of best-practice sites in Phase II of APSIS not only helped us develop outcome and process instruments that will be used Phase III; it also provided a rich picture of important characteristics of arts interventions that appear to work. Several traits emerge as critical. First, confirming much past research, we found that successful programs are often led by one or two charismatic leaders, or change agents. All of the program leaders we interviewed possessed a deep, personal commitment to serving at-risk youth; they also shared a belief in the power of the arts to effect overall, positive change in kids who have had trouble succeeding in other activities.

Such change agents have been recognized as pivotal to positive change in many areas, not just in arts interventions. On the surface, the demonstrated importance of change agents is a mixed blessing. It is good to know they contribute to program successes, but not at all obvious how this insight can help new programs become better, since charismatic leaders are few and far between. We will have to confront this issue in our Phase III work; however, the change agent phenomenon is complex enough that a separate study would be necessary to adequately address the role of change agents in successful interventions. Other lessons we learned in our Phase II review may be of more direct value in helping to replicate high-quality interventions.

For one, the arts interventions we studied, as a group, demonstrated a high degree of flexibility in their program structure and operations. These models could be adopted and modified by new programs. The variety of organizational structures we observed suggests a sensitivity on the part of program directors to the needs of the community -- and to the opportunities for art interventions to fulfill those needs. Similarly, the programs' willingness to pursue multiple strategies to stretch (and expand) program resources appears to be key to their continued success.

Another notable feature that programs could adopt is the use of mentorship. The variety of mentorship models we came across is just one example of how innovation can occur within individual programs, based on locally-identified needs and opportunities. Such innovation is exactly the type of "intellectual capital" that the arts community as a whole could most benefit from sharing. All the more true, in this case, because of the attendant challenges associated with successfully integrating youth mentors into program operations.

Sharing Lessons Learned

In the conclusions of our APSIS Phase I Report we discussed at length the importance of sharing "lessons learned" among arts intervention programs, outlining *why* we believe such sharing is critical to improving the quality of fine-arts interventions, *what* can be shared, and *how* effective sharing might be accomplished. Phase II has deepened our understanding of the structure and content of highly-regarded interventions in the Los Angeles area. This has yielded new insights into the potential roles of knowledge-sharing among programs.

In our Phase I work we examined how emerging on-line tools, rooted in the World Wide Web and Internet, could profitably connect the fragmented arts community. Today, we are more convinced than ever that these new tools hold great promise for the arts-intervention community. The technologies have evolved in several ways that make them even more attractive options now than they were a year ago. Today, it is much easier to share multimedia information. The tools discussed in the Phase I report all emphasized communication of *textual* knowledge. While written materials will always be essential, additional media could play especially powerful roles in describing arts programs. For example, a successful intervention certainly could share "what worked" through email discussions among teachers and developers. But a much more exciting option, available today, would be to build a "Web site" that included digitized pictures of student art, audio of their songs, or even video of theatrical performances – all mixed with textual descriptions as needed.

Not only are tools for on-line knowledge-sharing improving, but the larger arts community is now beginning to make use of them. For example, Americans for the Arts manages an extensive Web site, called ArtsUSA. To our knowledge, however, no current arts-related Web site is devoted specifically to intervention programs, though larger ones like ArtsUSA do provide information that would be useful to program developers, as well as instructors. Perhaps more importantly, these emerging sites offer useful models that program developers could borrow from, and modify to suit the special needs of the arts-intervention community.

One such model is a "formal" electronic publication: an on-line journal that, like print periodicals, accepts reports, reviews them, and publishes a selected set every month or two. However, perhaps the most profound uses of the Internet and Web by the arts-intervention community may be at the other side of the publication spectrum: "informal" publishing. Certainly, arts program developers need a venue to share carefully edited summaries of long-running interventions and thoughtfully conducted evaluations of best-practice programs. But they also need an infrastructure for very informal exchanges of "work in progress" – programs that are beginning and need ideas, projects that are completing a less-than-successful session and require help, developers who just want to know what others are doing, and so on. Evidence from other professional communities of practice, such as teaching, shows that digital networks have their most dramatic impact when used as an informal, yet highly dynamic medium for collaboration. Arts-intervention programs can learn much from these burgeoning on-line groups.

Future Work

With Phase II concluded, we will now move to the final phase of APSIS. Phase III will complete the design of the experimental procedures and materials started in Phase II, conduct the longitudinal study, and then analyze the results. One main design task will be to complete site selection. In Phase II we narrowed candidate sites in Los Angeles to a small set. In Phase III we will select one program in Los Angeles; we will also engage in the same selection process to choose sites in both New York and Chicago. The second main task, prior to running the study in three cities, will be to complete instrument design. In Phase II we constructed versions of all process instruments; in Phase III we will wrap-up this construction. Similarly, in Phase II we decided on outcome measures and catalogued many candidate instruments; in Phase III we will finish the selection. In addition to Phase III, we hope to conduct several related studies in the near future.

Although Phase III of APSIS is ambitious and should provide a wealth of information on the effectiveness of arts interventions, it is designed to answer a very focused set of empirical questions about the efficacy of fine-arts interventions for at-risk youth. Related studies, using the same experimental design, but changing various parameters -- e.g., the kinds of outcomes emphasized, participants recruited, comparisons examined, and program-content used – could provide other important insights into what makes arts interventions effective. A complementary study we are now conducting is looking at variants of our Phase III experimental sites that do not have all the program characteristics we now think are important. This will address the arguments of skeptics who may claim that other arts interventions -- say, ones with fewer features or costing less money -- might be just as effective. Finally, we also hope to begin a project to develop a Web site for the arts-intervention community. The site will certainly include several of the knowledge-sharing tools reviewed in this report. But we are sure many innovative new ones will emerge as the site evolves.

Acknowledgments

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We also appreciate the valuable comments and suggestions of Tamera Rochblatt.

Finally, we are most grateful to the personnel of the community-based arts programs we interviewed for this study. They were all exceedingly generous with their time, thoughtful in their responses, and without them this study could not have proceeded.

I. Introduction and Overview

Jane Alexander has said that if you put a paintbrush or an oboe in the hands of a 6-year-old, that same child, at the age of 13, will not pick up an Uzi. But, in spite of broadly shared beliefs that the arts are more than a luxury, there is little scientific evidence to prove this conjecture. Nor has anyone attempted to assess carefully the cost-effectiveness of federal policies to fund arts programs which try to address important social problems. Now more than ever, such studies are urgently needed as funding for the arts in general -- and for arts interventions specifically -- is seriously at risk.

Several times recently Congress has drafted legislation that could completely phase out the budget of the National Endowment for the Arts. Lobbying efforts may help stem the growing dissatisfaction with federal funding for the arts – for now. But in the long run, perhaps the only way to maintain consistent support will be to demonstrate decisively that fine arts programs can contribute in quantifiable and positive ways to solving important social problems such as crime and violence.

The broad goal of our *Arts and Prosocial Impact Study* (APSIS) is to provide such evidence. The work we have completed in Phase I and Phase II has laid a foundation for the most important component of the entire study: Phase III – a rigorous empirical examination of the social benefits of carefully designed fine arts intervention programs for at-risk youth. A brief description of the three-phase study follows.

Phase I: Conducting a comprehensive literature review. In this first task we analyzed all available studies that claim a relationship between an arts intervention and positive social outcomes for at-risk youth. For comparative purposes, we also included in our review studies of non-arts programs which impact youth, as well as non-empirical literature that offered theoretical explanations for why different interventions (arts-based or not) should be effective in promoting prosocial outcomes.

Phase II: Examining current "best practices". In this task we moved from the literature into the field. Based on our emerging theoretical framework characterizing effective arts interventions, we selected a small number of programs that seemed to exemplify the features of high-quality programs. We conducted in-depth interviews with program principals and visited program sites to refine the theoretical framework and also to categorize different kinds of positive outcomes associated with the programs. This fieldwork helped us develop initial versions of instruments for measuring program processes and outcomes; the instruments will be refined for use in Phase III.

With these preliminary tasks accomplished, we are in position to conduct the final phase of the *Arts and Prosocial Impact Study*:

Phase III: Designing and conducting three comprehensive longitudinal evaluations of arts interventions in Los Angeles, New York, and Chicago. This final phase will consist of a quasi-experimental study that compares the outcomes and traits of youth who participate in arts interventions with those of a matched group of youth who do not participate in arts interventions. The Phase III portion of the study will be fielded in three urban centers (Los Angeles, New York, and Chicago) and will run for at least two years.

Figure 1, below, provides an overview of the proposed quasi-experimental design. At the beginning of Year 1 (Year 0 for Los Angeles), baseline characteristics of the arts intervention group ("Experimental") and the non-arts intervention group ("Control") will be gathered. Subsequently, at set intervals over the two-year program duration (and, in Los Angeles, during the prior pilot-test year) additional data will be collected to monitor how program effects are evolving over time (within-group differences will show if participants have gained relative to their prior results; across-group differences will show any gains of the Experimental group relative to the Control group). Equally important, some of these outcome measures will be tracked after participants leave the program (Year 3), to address the important question of whether (and which) program benefits endure. A shorter intervention ("Limited") is also planned for the Los Angeles site to provide information on the effects of interventions of different lengths. (The Phase III evaluation will be discussed in greater detail in Sections VII and VIII of this report.)

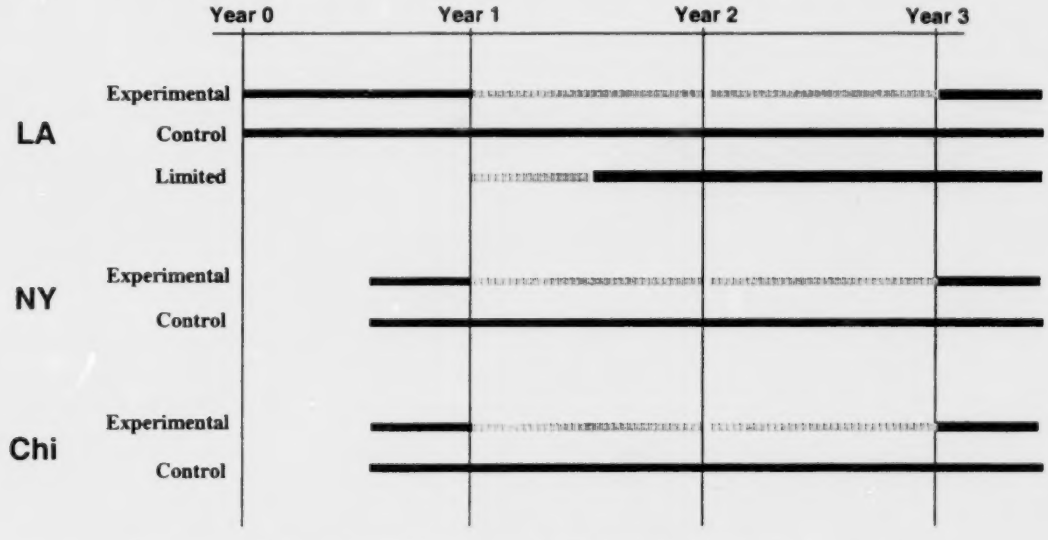

Figure 1 -- Overview of Intervention Conditions for Phase III

Light gray bars denote experimental conditions, black ones are controls. Los Angeles also has a "limited" experimental condition, with a program lasting only 6 months.

Overview of the Report

This paper reports the results of our work in Phase II of the *Arts and Prosocial Impact Study*. We begin, however, with a summary of our Phase I work (for a detailed discussion of this effort, see the APSIS Phase I report: McArthur & Law, 1996). This summary is followed by a brief discussion of our objectives for Phase II and methods used to reach these goals. The main body of the report describes our Phase II results, and the final section highlights key conclusions and recommendations for future work.

II. Summary of Phase I Research

Phase I of APSIS examined all studies that claim a relationship between arts interventions and positive social outcomes for at-risk youth. Our review was driven by three related questions.

1. Do any studies strongly confirm the very broad hypothesis that arts interventions (of any sort) can in fact lead to desirable cognitive, behavioral, or social outcomes?
2. Assuming this broad proposition is accepted, do any studies strongly confirm a much narrower hypothesis which is the main concern in all phases of APSIS: that *fine arts* interventions targeting *at-risk* youth, ranging in *age from 6 to 13*, in *community settings* (i.e., outside of the formal school curriculum) can lead to improvements in *prosocial behaviors*?
3. If we do find studies that demonstrate the efficacy of arts interventions, which of their features seem most important in predicting or explaining their success? Most simply: why do effective programs succeed?

We began by reviewing the current literature on arts interventions and compiling an extensive database of arts intervention programs, hoping to find studies that reported the outcomes of effectively designed and implemented arts programs. In parallel, we examined the theoretical literature for research that offered insights into why arts interventions (as well as other social programs) succeed. From this we developed a *theoretical framework* that we applied to the studies in our project database. The framework permitted us to look for specific features in the arts interventions that we expected would be strongly associated with positive intervention outcomes. After developing the framework, we distilled from it a coding scheme that operationalized parts of the model and that could be applied to the studies in our databases. Table 1 (from McArthur & Law, 1996) summarizes the scheme and outlines the key features that our

Phase I review suggested might account for the effectiveness of high-quality fine-arts programs[1].

Code	*Meaning*	*Comment*
E	Evaluation mentioned	To gain a count of how many programs actually have an evaluation component
WS	Explicitly designed to develop work-related skills	To assess the breadth of objectives and attempt to increase relevancy to participants
LS	Explicitly designed to develop generic life skills	To assess the breadth of objectives and attempt to increase relevancy to participants
TT	Time spent on task	Subjective assessment of whether participants spend a significant amount of time doing a specific art-related activity
T	Disciplinary training	Subjective assessment of whether emphasis placed on teaching participants the discipline/skills of a specific art-related activity
CC	Complementary component	Whether arts program also encompasses other interventions/activities (e.g., sexual abuse/drug counseling; doing homework)
EC	Enabling component	Whether program attendance and participation is facilitated (e.g., free transportation/meals provided)
N	Networked/Integrated	Whether program is integrated into, or networked with, other organizations and key constituencies (e.g., local social service agencies; community groups, parents)
YM	Youth mentors	Explicit mention of using youth mentors to train/interact with participants
R	Rewards	Explicit mention of participation incentives (e.g., money, scholarships, awards)

Table 1 – Coding Scheme to Operationalize Key Components of Theoretical Framework (Phase I)

We applied the coding scheme to existing studies from two main sources. First, we looked at over 200 arts and humanities programs for at-risk youth recently described in a comprehensive report issued by the National Association of Local Arts Agencies (NALAA) for the President's Committee on the Arts and the Humanities (Weitz, 1996). We also applied the coding scheme to initiatives that we found in on-line searches of abstract databases and on the World Wide Web (WWW). Using our scheme we assessed the extent to which the various features we hypothesized to be important components of effective programs were present in the programs in these datasets.

[1] The terminology in Table 1 is identical to that used throughout Phase I of our study. In Phase II we modified our terminology to better reflect our refined understanding of the theoretical framework's features. For example, "Youth mentors" (YM) was changed to "Mentors" (M), reflecting the broader range of mentoring relationships (i.e., both youth and adult mentors) we observed in the field. The modified terminology first appears in Table 3.

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From the analysis of this data, the clearest result was that very few studies reported *any* evidence of collecting evaluation data. No high-quality evaluations were found among the NALAA programs; the on-line and WWW dataset included more studies with solid assessments of their interventions, but even here evaluations were sparse. Because of this we were unable to confirm our conjecture that arts interventions with at-risk youth lead to positive prosocial outcomes (Question 2, above), or to test the more specific hypothesis that programs with certain features (derived from our theoretical framework) predict successful intervention outcomes (Question 3). The datasets did, however, confirm the general hypothesis (Question 1): that arts programs can lead to desirable behavioral, cognitive, and social outcomes.

III. Objectives of Phase II Research

Phase II research had several objectives, some focused on preparing for Phase III of APSIS, others aimed at deepening our emerging understanding of the arts-intervention community.

One goal of Phase II -- one which directly relates to Phase III -- was to identify specific programs in the Los Angeles area that represent best-practice arts interventions. One of these programs may be chosen as our preliminary Phase III study site in Los Angeles. A second objective of Phase II, also in preparation for Phase III, was to develop initial versions of assessment instruments that would be used to measure processes and outcomes of Phase III interventions. The remaining objectives for Phase II were not as tightly tied to Phase III work.

One such objective was to refine, elaborate and validate our theoretical framework for characterizing effective arts interventions. This framework development is valuable on its own, providing a picture of the key features of successful interventions, and – more important – suggesting plausible explanations for their success. In addition, the refined theoretical framework furthered the other central objectives of Phase II: it provided criteria used to select best-practice sites and guided the construction (and selection) of assessment instruments. A final goal of Phase II was to provide some important advice for members of the arts-intervention community. While the examination of best-practice sites in Phase II served as preparation for our Phase III evaluation, it also yielded ideas of immediate interest to arts-intervention practitioners and evaluators.

IV. Methodology

This section discusses how we achieved three main goals in Phase II of APSIS: identification of high-quality arts intervention programs, refinement of our theoretical

framework of effective arts interventions, and design of initial versions of assessment instruments. Program identification is discussed in most detail, primarily because this selection enabled our other goals. A carefully chosen set of best-practice programs helped us to refine our theory of what makes programs effective, to develop our data collection instruments for use in Phase III of our study, and to provide candidate programs that might serve as actual demonstration sites for our multi-year evaluation in Phase III.

Program Identification

In order to identify a select list of high-quality arts programs, we adopted a funneling strategy, beginning with a relatively large -- if not comprehensive -- list of arts interventions, and progressively narrowing the list. We found that even the initial list-generating step of this process was more challenging than we had anticipated. Unlike many other fields (e.g., education, health care), the arts community does not have centralized databases of program information. Furthermore, because of the current lack of program evaluation in the arts field, there were no formal, objective assessments available to help us select high-quality programs.

To address both of these challenges, we adopted a "snowballing" strategy: we began by contacting several agencies knowledgeable about local community-based arts interventions and asking them to provide us with lists of programs which they believed were effective. While this phase of our study focused on only Los Angeles-area interventions, we sought recommendations from local, state and national organizations (e.g., Los Angeles Cultural Affairs Department, California Arts Council, National Assembly of Local Arts Agencies). Next, we combined these recommendations with lists we assembled from other sources, including youth directories (e.g., *Youth Service Organizations Directory*), other print media (e.g., *Youth Today* magazine) and electronic sites on the World Wide Web (e.g., *ArtsEdge*). We then narrowed down this "master list" to those arts interventions for which we could access descriptive information on the program structure. At this point, we were able to apply our study criteria to the remaining programs on the list.

The study criteria which we applied came from the original research question that motivated our study: "Do community-based fine arts interventions which target at-risk youth ranging in age from 6 to 13 lead to improvements in prosocial behaviors?" Thus, we reviewed our list of programs to determine which interventions (according to the descriptive information we were able to access) incorporated fine arts training, targeted at-risk youth within the age range of 6 to 13, and conducted their activities in community settings (rather than through a traditional school curriculum).

After funneling-down our list to those programs which met the study criteria, we then coded the programs according to the theoretical framework developed in Phase I of the research (see "Summary of Phase I Research", above). Specifically, we reviewed each arts intervention description and recorded the key components or features of effective interventions that the programs seemed to possess (i.e., Did the program sessions continue over a significant period of time? Did the program involve youth or adult mentors? Was the program networked to other organizations or family members?). Admittedly, the integrity of this initial procedure depended on the accuracy and completeness of the program descriptions we were able to access. In addition, the list of components identified in Phase I represented only a hypothesis of what makes programs effective -- a hypothesis which had yet to be tested. However, this selection of arts interventions according to how they relate to our theoretical framework was a necessary step in the overall process of refining our theory of what makes community-based fine arts intervention programs effective (see below).

Once we had coded the list of programs, we prioritized them according to the number of components of effective interventions that they possessed, as indicated in the written descriptions. We then began another screening process. By working down our prioritized list, we telephoned the arts program directors and through an interview, ascertained if indeed, their programs were structured as indicated in the written descriptions. These initial phone interviews led us to select a subset of programs that seemed to exemplify our model of effective programs. This subset of programs was then subjected to a more intensive data collection process, as will be described in later sections of this report.

It is important to make a few observations about this process of program selection and to clarify what we intended to accomplish and – just as important – what we did not intend to accomplish. As stated, one of our objectives in conducting fieldwork was to go beyond what we had learned in our Phase I research. We wanted to interview the staff of effective arts programs, observe their classes, and gather materials such as lesson plans, teacher training guides, and student tracking forms -- all in order to improve our theoretical understanding of how arts interventions can promote prosocial outcomes in at-risk youth. Our goal was *not* to identify the single best program in Los Angeles, nor to gather comprehensive data on *all* arts programs in Los Angeles. Rather, we wanted to choose, from a relatively large sample, a variety of high quality arts interventions in Los Angeles that would allow us to accomplish our main Phase II objectives: to refine our theory of what makes programs effective; to help develop data collection instruments for use in Phase III; and to begin assembling a list of candidates for a multi-year evaluation.

Theoretical Framework Refinement

To describe how we refined the theoretical framework we would ultimately use to characterize the features of effective arts interventions, it is helpful to note where we were when we completed Phase I of our study. At the close of our research in Phase I, which included an extensive review of the research literature and other published materials relating to community-based interventions, we arrived at a theoretical foundation for explaining how such interventions can achieve meaningful outcomes in the populations they serve. To refine this theoretical framework, we took our Phase II research out into the field to learn directly from the practices of highly regarded arts interventions.

The field research in Phase II was a valuable (and necessary) addition to the literature research completed in Phase I for two important reasons. First, much of the literature we reviewed and synthesized in Phase I, while relevant to arts interventions, was not based on arts-specific interventions. By visiting arts programs and interviewing their staffs, we were able to develop a more sophisticated understanding of which elements of our emerging theory were most applicable to arts interventions. Second, there is clearly no substitute for direct contact with the community one intends to study. Many important lessons do not get included in published research, and perhaps more significant, context can rarely be appreciated from afar.

There were two basic ways in which our theory refinement process was executed. One was to add new elements to the theoretical framework; the other was to modify existing elements of the framework to reflect our observations from the field. Both of these processes -- and their results -- will be discussed in Section VI.

Instrument Development and Selection

The instruments developed in Phase II were intended for various purposes, including site selection, baseline data collection, and measurement of youth outcomes in Phase III of APSIS. Consequently, the methodology used to build initial versions of these instruments had several facets, in part determined by instrument type and its ultimate purpose. We began development by listing the key evaluation questions we wanted our assessment instruments to answer and by establishing the strategy for using the instruments in the field. As Section VII outlines, these questions divided naturally into ones that probed arts intervention *outcomes* and those that measured intervention *processes*.

Process instruments were developed "from scratch". Our emerging theory of effective arts interventions strongly shaped the initial versions of process interviews and focus group protocols by providing topics for questions to be posed to different intervention stakeholders (e.g., directors, instructors, participants). Once initial drafts of

the instruments were completed, they were tested and refined at several of the program sites we identified in Phase II. Section VII outlines the results of this iterative development process, and notes the current state of each instrument (not all were completed in Phase II).

Unlike the process instruments, our outcome instruments were selected from existing sources, rather than developed in-house. (In Phase III we may make slight modifications to these off-the-shelf metrics.) We took this course not to reduce development costs, but to enhance data collection quality. In measuring intervention outcomes, it is critical to use instruments with known psychometric properties, such as validity and reliability. These properties can only be acquired through extensive field-tests – tests we could not possibly conduct on newly devised instruments. Accordingly, in Phase II we reviewed several collections of existing measures. Key sources of outcome instruments included several books on arts programs and related community-based interventions (Davis, Soep, Maira, Remba & Putnoi, 1993), (Liebmann, 1996), and (Witt & Crompton, 1996), previous and ongoing RAND research on assessments of social programs (Deschenes, Greenwood & Marshall, 1996), (Greenwood, Model, Rydell & Chisea, 1996) and (McLaughlin, Thomas & Peterson, 1984), a meta-analysis of the benefits of recreational programs (Hattie, Marsh, Neill, & Richards, 1997), and an on-line database of tests (ERIC, 1997). These sources provided many instruments that appear to meet our data collection needs. In Phase III we will finalize our selection of outcome instruments, choosing from this rather large set of candidates, and making slight modifications, if required.

The next sections of this report present results from our Phase II research in three different areas: program identification, theory refinement, and instrument development. Section V identifies the Los Angeles-area programs around which we concentrated our fieldwork activities. Section VI discusses how our findings from the field led to modifications in our theoretical framework describing effective arts interventions. Section VII reviews the process instruments we developed and the outcome measures we identified for use in the Phase III program evaluation.

V. Results: Program Identification

Our methodology for selecting programs for interviews and field visits has been described in Section IV. In this section we identify the programs we selected, and highlight some key features they shared -- as well as some interesting ways in which they differed. This broad overview will serve as an introduction to the more detailed account

of our findings in Section VI, where we relate the data collected from the field to our emerging theory of how arts interventions impact youth.

Our original intent had been to narrow our investigation down to a very small number of arts interventions -- perhaps three or four -- and collect more in-depth data from that smaller number of programs. We ended up selecting a larger set for several reasons. First, as noted, we were unable to access any independent evaluations of program quality, which would have made the selection process more straightforward. Second, we found enough structural variation among the highly regarded programs we screened to suggest that it would be more valuable to collect data from a larger group of interventions -- even though that would mean a less in-depth examination of any individual program. And third, we quickly ascertained that no one program would meet all the qualifications for an "ideal" Los Angeles site for the multi-year evaluation planned in Phase III of our study. (The "qualifications" we refer to here have nothing to do with program quality; rather, they are factors related to research design, such as the number of participants in the program, or how the youth are selected to participate.) For these reasons, we have identified *nine* arts interventions which together, provided the data we believed was most valuable to obtain at this stage in our research. The arts interventions around which we focused our data collection efforts are listed below.

PROGRAM	LOCATION	ARTS DISCIPLINE
ArtsReach	Los Angeles, CA	Multi-disciplinary arts
City Hearts	Los Angeles, CA	Multi-disciplinary arts
Community Arts Partnership	Valencia, CA	Multi-disciplinary arts
Heart of Los Angeles Youth	Los Angeles, CA	Multi-disciplinary arts
Inside Out	Venice, CA	Theater arts
Juvenile Crime Prevention Program (Long Beach Museum of Art)	Long Beach, CA	Multi-disciplinary arts
Lula Washington Dance Theater	Los Angeles, CA	Dance
Virginia Avenue Project	Santa Monica, CA	Play writing / theater arts
Youth First/Theater of Hearts	Los Angeles, CA	Multi-disciplinary arts

Table 2 -- Nine Arts Programs Used in Phase II Data Collection.

Key Similarities Among the Nine Programs

As we interviewed the personnel of the programs listed above, several common themes emerged. Most noteworthy was the inspired leadership that each program exhibited. In fact, the program leaders possessed many of the characteristics of "change agents" -- a term referring to key individuals who are instrumental in effecting change in social environments (Berman & McLaughlin, 1978). The leaders of the interventions were highly committed to their programs and passionate about their missions to provide

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at-risk youth with a means to a better life. As a corollary, these programs were clearly dedicated to working with at-risk youth in particular -- even though this meant more challenging work, and at times, the frustration of making only a small dent in the needs of a troubled boy or girl.

These arts interventions also shared a commitment to developing youth as "whole people." In other words, their goal was to effect the most general, positive change they could in the youth who went through their programs. This holistic approach was central to the programs' philosophies, despite their emphasis on arts training. In fact, we learned from many of the program staffs that they viewed their arts activities as a means to an end: These programs did not exist to create young artists -- instead, they existed to help create well-rounded, confident, productive youth. The program staffs shared the belief that the arts are extremely well suited for achieving these larger goals.

Key Differences Among the Nine Programs

Not surprisingly, there were also a number of areas in which the nine programs differed substantially from one another. One notable area of variation was the organizational structure of the arts interventions. As will be detailed in the following section, we observed several distinct types of program structure -- this, in spite of the very similar objectives the interventions shared. We also came across significantly different answers to the question: How does your program accommodate youth who wish to continue participating in the program over the long-term? And, we observed quite a range in the age of youth served by the nine programs. Some focused on elementary school-aged children. Others believed that the middle school years were the most crucial in preventing youth from "going over the edge." Still other programs made room for older teenagers, providing them with constructive activities when so many destructive options were also available. Finally, a number of programs accommodated youth of all ages. Another area of variation (though this is one which we actively sought out) was in the type of artistic disciplines featured in these programs. Some of the programming focused on traditional "fine arts" such as dance, theater arts and music, while other classes offered training in less traditional art forms such as animation, storytelling, and circus arts.

VI. Results: Theory Refinement

In Phase II of APSIS we refined our theory of what makes arts interventions effective in two major ways. First, we improved our understanding of each of the ten components that comprised our original theoretical framework, as developed in Phase I (see Table 1, above). Specifically, we used the data collected from our fieldwork to show

how the theory's components manifested themselves in the arts programs we investigated. For example, our theoretical framework had suggested that interventions which incorporate "life skills" training in their programs were apt to be more effective in helping at-risk youth than interventions which focused only on the arts. But more specifically: If this is indeed so, which "life skills" would such programs incorporate? And how would arts programs successfully integrate life skills training with their arts instruction?

Second, we added new elements to the framework, based on data gathered from the field. After visiting several highly regarded arts interventions -- and interviewing their staff -- we realized that certain important features of their programs were not sufficiently articulated in the theoretical framework that emerged from our Phase I work. This led us to add new components to our model to describe the organizational structure, personnel characteristics, and resource strategies of the interventions. For example, we found that several arts programs selected their teaching personnel not only for their demonstrated artistic skills, but also for their ability to achieve the programs' broader objectives of helping the overall development of at-risk youth. While there were different ways that programs found or developed such personnel, the common theme was that practitioners considered this teacher characteristic to be essential to their programs' effectiveness. Building on this insight, we extended our theoretical framework to incorporate such program personnel characteristics.

We now present the results of the theory refinement process described above. We begin by discussing the three new features added to the theoretical framework. We then follow with the modifications to the ten original components that comprised our theory developed in Phase I[2]. Because this section is lengthy, we present Table 3 as a "road map" to the rest of the discussion. The column labeled "Component" lists the thirteen program elements in the order in which they will be described. The column labeled "Categories investigated" identifies, for each component, the particular areas that were researched, and about which we will report.

Code	Component	Categories investigated
O	Organizational structure	• Independents • Contractors • Brokers • Consortiums • Multi-pronged programs

[2] Table 3 uses modified terminology to label the ten original components of our model; the Phase I terminology was presented earlier in this report, in Table 1.

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P	Personnel characteristics	• Program directors • Artist-teachers • Youth mentors • Other staffing
RS	Resource strategies	• "Second-use" facilities • Home offices • In-kind donations • Grant writing and fund raising • Adaptation of existing programs
E	Program evaluation	• Self-evaluation • Outside evaluation
WS	Work skills training	• Writing and literacy skills • Work-related arts skills • Office skills • Leadership and supervisory skills
LS	Life skills training	• Artist-teacher selection • Artist-teacher training • Lesson-plan content • Example setting
TT	Time spent in program	• Multiple classes • Ongoing sessions • Repeat classes • Youth mentorships
T	Training in the arts discipline	• Use of professional artists • Depth of instruction
CC	Complementary services	• Sports • Computers • Careers
EC	Enabling services	• Transportation assistance • Financial assistance • Interaction with parent or guardian
N	Organizational networks	• Schools • Social service organizations • Arts institutions
M	Mentorships	• Program "graduates" • Paid youth mentorships • Informal youth mentorships • Adult mentoring
R	Incentives and rewards	• Intrinsic motivation as "incentive" • Public recognition as "reward" • Other incentives and rewards • Sanctions

Table 3 -- Theory Components and Specific Categories Investigated.

The Table lists features or components of our emerging theory of effective interventions and specific areas where we have enriched this theory in Phase II.

New Features – Characteristics of the Arts Community

Our fieldwork gave us the opportunity to study arts interventions as a larger community -- and to make observations from an "industry perspective." By this we mean examining the larger community of arts interventions to assess such features as

organizational structure, human resource characteristics, and financial resource strategies. This structural view of the larger community of arts interventions supplements our more specific investigation into the internal operations of individual arts interventions.

We have organized our discussion of the larger "arts community" into three sections below, but it is worth prefacing these findings by noting a few cross-cutting themes. First, we were struck by the degree of flexibility and innovation among the programs we studied. This flexibility was most evident in the wide variety of organizational structures that these programs adopted. It was also present in their task-oriented personnel philosophy and the opportunistic ways through which resources were tapped. Second, there was emerging evidence of sophistication among the arts interventions we examined. This sophistication was apparent in several contexts, from personnel recruiting and training to formal documentation of lesson plans and program effectiveness.

Three features of the larger arts community are briefly described below: organizational structure; personnel characteristics; and resource strategies. For each category, examples from our fieldwork are included to help illustrate the range of characteristics we observed, along with the commonalties.

Organizational Structure

The arts programs examined in this study, while sharing many goals and features, also exhibited a high degree of variation in their organizational structures and the manner in which they delivered their services to youth. The variety of organizational arrangements span the following five "types": 1) independents; 2) contractors; 3) brokers; 4) consortiums; and 5) multi-pronged programs with an informal arts component. While not every arts intervention we examined fit exactly into one of these five types, we believe that this characterization accurately conveys the range of organizational structures found in the arts intervention community. The fact that such a broad range of structural forms exists suggests a highly adaptive arts community that utilizes various "market niches" to deliver its arts programming to at-risk youth.

ORGANIZATIONAL TYPE	DESCRIPTION
Independents	Some arts programs were structured as "stand alone" operations handling all aspects of the business, including teaching the courses, publicizing the program, enrolling participants, office administration, fund raising, etc. These programs often had a fixed "home" location where the courses were offered, though the facility itself might be a community building or donated space.

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Contractors	A few arts programs were set up to contract their services to other organizations such as child welfare programs, alternative schools or youth detention facilities. Often, these arts programs brought their classes to the contracting facility; in other cases, the contracting organization would arrange for its youth to be transported to the home location of the arts program.
Brokers	Some programs served a brokering function, matching particular art courses with particular organizations (such as schools) that wanted to offer special arts classes for their youth. These brokering arts programs were able to design specialized courses by selecting specific artists (based on the needs or interests of the client) from their roster of artist-teachers. Also significant, brokering arts programs frequently took care of the administrative details of providing the arts classes, such as interfacing directly with the artist-teachers, handling the publicity for youth performances, and being generally available to insure the smooth running of the classes.
Consortiums	Some arts interventions were operated within the structure of a larger consortium, established on an ad hoc basis to support several programs targeting at-risk youth. In these cases, a group of otherwise unaffiliated local organizations coordinated their activities and personnel to offer a new set of programs for youth. Such consortiums were funded for a set period of time, after which the individual local organizations would continue with their original (pre-consortium) activities.
Multi-pronged programs	Some organizations offered art classes as just one activity in their multi-pronged programs geared toward youth. In these cases, the arts were taught alongside sports, tutoring, counseling services and other offerings. The art classes provided in such multi-pronged programs were often informal, and did not always use professional artists as teachers.

Table 4 -- Organizational Structure

Personnel Characteristics

Our fieldwork gave us the opportunity to interview and observe program personnel at several arts interventions. These encounters enabled us to discern certain patterns in how arts interventions are staffed, and identify some common characteristics of the personnel themselves. The table below describes some of the roles and characteristics of four key types of program personnel: program directors; artist-teachers; youth mentors; and other staffing.

Two findings deserve special emphasis: First, at all the interventions we examined, we found highly flexible, minimally compensated staff who were willing to do "whatever needs to get done" in order to serve the youth in their programs. This work philosophy is not only admirable (given the low or nonexistent compensation derived from such efforts), but is likely key to the overall effectiveness of these resource-strapped organizations. Second, we observed what seemed to be an increasing use of youth mentors as a "staffing resource" for arts interventions. While these programs did not establish youth mentorships for this reason (rather, they were created to provide

leadership opportunities for adolescents) the youth mentors, nevertheless, have been able to make real contributions to the cost-effective and flexible daily functioning of some arts programs.

PERSONNEL CHARACTERISTICS	DESCRIPTION
Program directors • highly committed • often *founders* of the program • effective at motivating others • advocates for youth	Highly committed leadership was the most consistent characteristic of the arts programs we studied. Whatever the program's leadership structure (e.g., executive director, artistic director, consortium steering group) an uncompromising belief in the importance and effectiveness of the program was paramount. This commitment manifested itself in several ways. The directors of the interventions we studied were often the founders of their programs, having built their organizations from scratch. Their unbroken track record with the program continued despite the long hours and little pay. They shared an ability to recruit others to participate as staff or volunteers. They exhibited a consistent motivating style as they interacted with the youth, parents and teachers. Finally, they were eloquent, impassioned advocates for youth and the role their programs played in offering positive experiences and environments for kids.
Artist-teachers • professional artists • trained to work with at-risk youth	All of the programs we examined utilized teachers who were professional artists. These actors, dancers, writers, ceramists, storytellers, circus performers and others were selected to lead classes, in large part, because of their proven artistic talents. However, virtually all of the programs we studied also emphasized the importance of artist-teachers being able to work effectively with at-risk youth. Arts programs ensured that their teachers possessed this ability either by recruiting artists with community service backgrounds or by training artists to interact effectively with at-risk youth.
Youth mentors • staffing resource to programs • leadership opportunity for youth	Programs that utilized youth mentors viewed the mentorship position as both a "resource" to the arts program (i.e., offering additional supervisory personnel in the class setting) and an "objective" of the program (i.e., providing leadership opportunities for adolescents). Youth mentors were often program "graduates," and in some cases they were paid; in other instances the mentoring position was informal.
Other staffing • part-time administrative support • ancillary tasks often handled by program directors and/or teachers	Most of the programs we studied had minimal (if any) staffing beyond the program administrators, artist-teachers and (sometimes) youth mentors. Part-time administrative support was the most common form of additional staffing, though often this function was carried out by the artist-teachers (when not teaching). A pattern emerged of highly flexible/minimally compensated staff, whereby teachers and program administrators took on added tasks to make the program work. Hence, tasks ancillary to the art classes themselves (such as transporting youth to and from home, soliciting businesses for art materials, typing and photocopying scripts) were frequently handled by artist-teachers and or program administrators.

Table 5 -- Personnel Characteristics

Resource Strategies

As just noted, the arts programs we studied were staffed by personnel who generally received little or no compensation. This "in-kind donation" of staff time is one way these

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programs were able to operate given their limited resources. We found in the course of our fieldwork that each arts intervention actually relied on multiple strategies to extend program resources. While these "strategies" were likely borne of necessity, the resourcefulness that program directors exhibited in executing these strategies was noteworthy. The table below describes several of the more common "resource strategies" utilized.

RESOURCE STRATEGY	DESCRIPTION
"Second-use" facilities	Most of the programs we studied held their classes at facilities which had other uses besides being a space for arts programming. For example, some programs -- while not formally part of the school curriculum -- offered their classes at public elementary and middle schools during after-school hours. In other cases, arts programs held classes in local community centers, churches or camp grounds. A minority of the programs we studied had their own facilities.
Home offices	A surprising number of programs conducted their business operations out of the home of the program director. Using home offices (i.e., not as a secondary office, but as the primary business office) reduced operational costs for the program and offered a certain convenience for program directors who often put in the late-night and weekend hours.
In-kind donations	In-kind donations are another way to extend program resources, and the organizations we studied were successful in securing a variety of in-kind donations to support their arts programming and the associated administration. For example, art materials, disposable cameras, and printing services have been donated to enrich the actual art making; computers, rehearsal and office space, and research services have been donated to facilitate the organizational operations. (Of course, the largest single in-kind donation to these programs is the uncompensated time of its staff and volunteers.)
Grant writing and fund raising	All of the programs we studied engaged in some type of fundraising, whether the sources were government programs, foundations, corporations or individuals. While all programs recognized the importance of persistent grant writing, the small size of the administrative staff -- coupled with the current demands of program activities -- sometimes seemed to jeopardize the grant-writing intentions for some programs. Others appeared to be more experienced in the grant-writing process and/or dedicated more staff time to prepare the required proposals and applications.
Adaptation of existing programs	Several interventions we examined modeled themselves after other arts programs, adapting elements of the original programs' structure, curricula or methods as a foundation for their own organization. For example, one program refers to itself as the West coast "replication" of an older, East coast program, and uses the same lesson plans and class offerings as the original. Another program branched off from an existing arts intervention in order to focus on a different audience -- at-risk middle-school students -- but incorporated similar techniques and lessons from the founding program.

Table 6 -- Resource Strategies

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Revisiting Known Features of Excellent Programs

As the previous section described, our Phase II fieldwork uncovered features of the broader community of arts interventions that we had not addressed in our original theoretical framework. In this section we turn to those components that were part of the original framework, which was developed based on our review of the relevant research literature in Phase I.

In the discussion that follows, we present our modified understanding of each of the original ten components, drawing upon our interviews and observations from the field. In some cases, we found that simply applying the more general, theoretical concepts to the specific, practical realities of arts interventions was sufficiently illuminating; in these instances, we report on how the theory was applied. In other cases, however, we found that the theory did not seem to "fit" what we observed in the field without changing the emphasis considerably; in those instances, we indicate how the shift in emphasis suggests a modified theoretical foundation.

Program Evaluation

The directors of almost every arts intervention we studied reacted favorably to the idea of program evaluation, though most had done little to evaluate their own programs. They understood the importance of demonstrating in a rigorous, scientific fashion what they believed was true: that their programs benefit youth in important, positive ways. The arts interventions that had taken steps toward assessment either used outside evaluators or conducted some type of self-evaluation. These two approaches are described in the table below. While the willingness of arts interventions to have their programs evaluated is an important development, there are few rigorous assessments to be found in the arts community today.

TYPE OF EVALUATION	DESCRIPTION
Self-evaluation	Several arts programs conducted some type of self-evaluation. The more sophisticated attempts included surveys of youth before and after program participation. In other cases, selected youth were tracked as they got older; but those who were tracked were often just the more successful participants who kept in touch with the program staff. Most common was the collection of testimonial evidence from program participants, school teachers, and the youths' parents or guardians.

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Outside evaluation	A few arts interventions we studied had contracted with outside evaluators to assess their programs' effectiveness. In one case, an evaluation was conducted to assess the impact of a comprehensive initiative targeting at-risk youth (where the arts intervention was just one of several programs included in the initiative). Another arts intervention annually contracted with an outside firm to evaluate its programs.

Table 7 -- Program Evaluation

Work Skills Training

The arts interventions we investigated provided youth with work-related skills in three basic ways. Most common was the integration of work-related skills into the arts activity itself. For example, youth were able to practice writing skills in the weekly lessons of a theater arts class. Another way work-related skills were developed was through actual job opportunities provided by the arts program itself. These were frequently office-type jobs, sometimes paid and sometimes not. Finally, arts interventions that utilized youth mentors provided those youth with opportunities to develop leadership and supervisory skills.

While this phase of our study was not intended to assess the ultimate *impact* of these work-related elements, we found the emphasis that arts interventions placed on helping youth successfully transition to the work world to be worthy of further investigation.

SKILL SET	COMMENTS
Writing and literacy skills	Writing skills were emphasized in several arts interventions we investigated, especially those that focus on theater arts. In such programs, writing skills were developed in the context of artistic training. For example, students would participate in writing exercises that focused on elements important to theater production, like character development or dialogue. One arts intervention was in the process of developing a "literacy component" for each class offered by the program -- including those classes *not* based on the written or spoken word. For example, an artist-teacher might use lessons on the historical background of a particular dance form to work on students' language and articulation skills.
Work-related arts skills	One way that arts interventions can develop work-related skills is if the arts training *itself* is marketable. This was most clearly seen in programs that focused on media arts (e.g., computer graphics).
Office skills	Some arts programs targeted their own administrative functions to find ways to develop work skills for youth. Within their own operations, arts interventions found opportunities for youth to gain work experience ranging from basic office skills to staffing an on-site snack bar.
Leadership and supervisory skills • youth mentorships	The arts interventions that utilized youth mentors in their programs provided opportunities to develop leadership, management and supervisory skills. Youth mentors also gained more basic experience: being responsible, on time, and following directions.

Table 8 -- Work Skills Training

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Life Skills Training

In addition to specific artistic skills, the arts interventions we studied emphasized the importance of helping youth develop general "life skills" (e.g., conflict resolution, listening, task completion). In fact, most program directors stated explicitly that their primary objective was to help youth develop the general skills that would help them attain success in *all* their endeavors.

Our field work yielded several insights into how such life skills teaching is incorporated into the arts programming. We found that many programs selected and/or trained their artist-teachers with this life skills objective in mind. Other programs made use of lesson plans to integrate artistic and behavioral skills. Finally, most arts practitioners made some reference to the importance of their own "example setting" as a way of teaching life skills to the youth. The table below highlights some of our observations from the field.

WAYS OF INCORPORATING "LIFE SKILLS" IN PROGRAM	DESCRIPTION
Artist-teacher selection	Many arts programs recruited artist-teachers who possessed experience in community settings or who had already worked with at-risk youth. Artists who had (successfully) worked in such settings were more likely to have developed techniques for diffusing difficult situations, counseling troubled individuals, and promoting teamwork.
Artist-teacher training	Some programs provided artist-teachers with extensive training on how to work effectively with at-risk youth. Such training included refining the interpersonal skills of the artists, delineating expectations for the youth participants, and teaching specific techniques for use in community-based fine arts settings.
Lesson-plan content	Several arts programs used structured lesson plans that integrated artistic and behavioral skills. For example, a lesson plan might highlight a specific point within the day's art instruction when it would be fitting to practice conflict resolution techniques.
Example setting	Many practitioners mentioned the importance of demonstrating life skills through example. In the class setting, life skills were communicated through the ways teachers responded to the students, how they handled conflicts, etc.

Table 9 -- Life Skills Training

Time Spent in Program

The arts practitioners we interviewed agreed that it was important for youth to spend a significant amount of time in an arts intervention in order to fully benefit from the program. While the arts practitioners varied in how they defined "significant" in the context of their particular programs, they shared a common understanding for *why* time made such a difference. Several practitioners noted that it often took many weeks

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(or months) before certain youths developed enough trust in the program staff to meaningfully participate in the activities. Others spoke of the importance of being a stable force in their students' lives when so much else in their world was transient and chaotic. In the course of these discussions with practitioners we collected considerable information on the various ways that arts interventions *extended* time-in-program for interested youth.

Almost every intervention we studied accommodated at least some of the youth who wished to continue participating in the arts program on a longer-term basis. However, practitioners were also well aware of the tradeoffs implicit in such a policy. Specifically, some practitioners struggled with how best to allocate the limited space in their programs: Was it better to expose as many youth as possible to the program, and hope to spark a positive chord in kids who are at a crucial crossroads in their lives? Or was it better to offer a longer, richer experience to a smaller number of kids, with the goal of effecting more lasting change? Without definitive answers to such questions, most programs tried to strike a balance between these two legitimate objectives. Some of the mechanisms for extending time-in-program that we observed appear in the table, below.

WAYS OF EXTENDING TIME-IN-PROGRAM	DESCRIPTION
Multiple classes	Some programs offered a series of classes, allowing interested youth to "graduate" from one class to the next and build upon skills developed at the previous level. This approach provided continuity, an articulated sense of progression, and layered skills as the youths' tenure in the program increased.
Ongoing sessions	Other programs designed their classes to continue indefinitely; in this way, they accommodated interested youth on an ongoing basis.
Repeat classes	In some cases youth were able to extend their time in a program by repeating classes they had already taken. Because the classes they repeated were centered around original, creative activity, the students could take a class several times and still have a distinct experience.
Youth mentorships	Programs that offered "youth mentorships" could allow interested youth to remain engaged with the program, even after completing classes as a regular participant. This leadership role also provided youth with an additional set of skills and experience.

Table 10 -- Time Spent in Program

Training in the Arts Discipline

The arts programs we studied were unanimous in stating that their primary goal was to help youth develop as *people* -- not as professional *artists*. However, they were also convinced that their success in *achieving* these broader objectives was due to the disciplinary arts training around which they structured their programs. Their belief was that the arts -- when taught with some degree of disciplinary fidelity and an emphasis on

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participation -- constituted an effective vehicle for generating positive, important change in youth. This fidelity to disciplinary training in the arts manifested itself in a variety of ways, most importantly, through the use of professional artists as teachers, and by providing in-depth arts instruction. A brief discussion of what we learned in our fieldwork appears in the table, below.

MECHANISM	COMMENTS
Use of professional artists	Every intervention we investigated used professional artists as teachers. This use of professional artists may be one instrumental factor in achieving overall program effectiveness. Professionally trained artists have the potential to transfer a high level of artistic skill to the youth they teach. Successful skill transfer, according to existing research on community-based interventions, is a key factor in determining overall program effectiveness (McArthur & Law, 1996). In addition, the artistic talent these professionals possess can be highly engaging, and serve to inspire students to develop their own capabilities.
Depth of instruction	Many arts programs chose to provide youth with in-depth exposure to a particular arts discipline -- even knowing that such in-depth focus would limit the breadth of artistic training they could offer. This preference for depth over breadth reflected the practitioners' desire that their students experience a true sense of accomplishment. Seeing their own proficiency in a particular arts discipline, the practitioners felt, would empower the youth to take on future challenges.

Table 11 -- Training in the Arts Discipline

Complementary Services

In the course of our fieldwork, we found fewer programs offering "complementary services" (e.g., counseling, homework help) than our original theoretical framework had suggested. The one program that did offer a wide range of activities was also the program that provided the least structured arts training.

These results are, in part, a reflection of our methodology in selecting programs for study: By choosing programs that offered *disciplinary training in the arts*, we narrowed our investigation to a subset of youth-oriented programs. Naturally, programs must decide how they wish to utilize their resources and if they choose arts training, they have fewer resources with which to offer other activities. We can certainly hypothesize *why* we did not see a broader range of services in the programs we studied. However, the fact that the programs offered a more limited set of services does not suggest that a more comprehensive range of offerings would not benefit the youth. It may simply speak to the generally small size of the programs that offer disciplinary arts training, and the relatively limited resources they have available to them. The table below describes some of the non-arts activities that we learned about through our interviews and field visits.

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NON-ARTS ACTIVITY	DESCRIPTION
Sports	Among the programs we studied, the one which had the most extensive sports component also had the least formal arts instruction. What was particularly interesting about this program, however, was its effort to get youth to participate in the arts -- even though most of them came to the program for the sports. The program staff were committed in their belief that to develop "the whole person," it was important to engage the youth in a range of activities. They observed how in their own program, the arts positively influenced the youth in ways that their sports activities did not.
Computers	One program we visited had an expansive computer lab on site; while it did not incorporate computers in its art classes, it did encourage the youth to make full use of the computer facilities.
Careers	A few arts programs offered informal career counseling for students as they neared the end of high school. One arts intervention, through the use of informal networks, matched individual students with adults who could provide mentoring and guidance on college and careers. This same arts intervention recently designed a separate curriculum for a new "careers" class that it planned to add to its slate of programming.

Table 12 -- Complementary Services

Enabling Services

The arts interventions we studied incorporated several "facilitating services" to enable at-risk youth to participate in their programs. These enabling services were necessary to address the special needs of program participants and to work effectively with the communities in which the interventions took place. The facilitating strategies employed by these programs included transportation assistance, financial assistance, and proactive interaction with youths' parents or guardians. Specific examples of how the programs structured these services are displayed in the table below.

ENABLING SERVICE	COMMENTS
Transportation assistance	Transportation assistance was the most common facilitating service offered by the arts interventions we studied. Often, program administrators and teachers would simply take students home after class. In other cases, programs would locate their classes where the youth already congregated (e.g., by offering an after-school arts class at the students' regular school). While this still required that transportation be arranged after the arts class, some programs were able to coordinate with the schools' regular after-school bus schedules.

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Financial assistance	Some programs offered fee-based arts classes to the general public, but were able to accommodate economically disadvantaged youth through various financial arrangements. In one case, the program offered scholarships for students in need -- or alternatively, waived the fee in lieu of a certain number of hours of office help each week. In another example, a program arranged for a commercial dance studio to rent space in its structure, with the stipulation that needy youth in the community-based program be permitted to take studio dance classes without paying the fee.
Interaction with parent or guardian	Sometimes ongoing interaction with a student's parent or guardian was necessary to enable the student to continue participating in the program. In such cases, program staff had repeated contact with the youth's caretakers to assure them of the program's goals, activities, and the benefits to the student.

Table 13 -- Enabling Services

Organizational Networks

Our fieldwork gave us an opportunity to see how (and to what degree) arts programs were "networked" or "tied" to other types of organizations and institutions. The most common organizational ties we observed were between arts programs and one or more of the following: 1) schools; 2) social service organizations; or, 3) arts institutions, such as local museums. We also found that the *number* of organizational ties seemed less important than the *strength* of those ties. As the discussion in the table below reveals, the organizational ties that developed usually did so because the arts programs were better able to serve their youth by enlisting the cooperation of other institutions.

ORGANIZATION TIE	DESCRIPTION
Schools	Many of the arts interventions we studied had strong ties to local schools. These ties developed even though the arts programs operated *outside* of the formal school curriculum. Because many arts programs held their classes on school grounds, they often established extensive cooperative relationships with school personnel. This coordination would cover practical issues regarding facility use and transportation, and more substantive matters concerning students. For example, several arts programs relied on school teachers to recommend students for the after-school arts classes; school teachers were encouraged to recruit students who were not doing well in regular classes, with the idea that they might be "reached" through participation in the arts program. Arts practitioners then maintained ongoing contact with the school teachers regarding the behavior and needs of the students. Several programs designated a particular teacher at the school to be their main point of contact.

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Social service organizations	Ties to social service organizations were also common among the arts programs we investigated. These organizational ties were sometimes formal (e.g., arts programs operating in conjunction with social service organizations that worked with the same youth), and sometimes informal (e.g., arts programs referring youth to social service organizations as a perceived need arose, such as when indications of child abuse were present).
Arts institutions	Several arts programs forged ties with established arts institutions in the local community, such as museums, college-level arts institutes, theaters and galleries. These institutional ties allowed youth to link their own artistic experience in the programs to the activities of more established (and often, more traditional) arts organizations in the community. Most common was the use of museums or theaters for the youths' final exhibitions and performances. Many arts programs viewed the youths' exposure to established arts institutions as a type of "enfranchisement" that had benefits beyond the institutional visit itself: when such exposure encouraged the youths to access other community institutions like colleges, health centers, or other organizations, a range of new opportunities became available.

Table 14 -- Organizational Networks

Mentorships

In our Phase I research we identified *youth mentorships* as one of the ten features commonly found in effective community-based interventions; as a result of our Phase II work, we have extended our examination of mentorships to include *adult mentorships*. We made this change in our theoretical framework because we found extensive mentoring of youth by adults in the arts interventions we studied; some of the numerous ways in which adult mentoring was incorporated into program activities will be detailed in Table 15, below.

Our field visits also revealed widespread (and increasing) use of youth mentors in the design and operation of community-based arts interventions. Interestingly, youth mentorships were both an *objective* of these programs (i.e., providing leadership opportunities for adolescents) and a *resource* to these programs (i.e., offering additional supervisory personnel in the class setting).

In some arts interventions, youth mentorship positions were established very much by design. In these programs, developing leadership skills in older youth was a major objective of their intervention. In addition, they relied on the youth mentors to help supervise the large classes they filled with younger kids. In other arts interventions, it seemed that youth mentorships developed somewhat "organically": less by design than by responding to opportunities to extend program services and benefits to youth.

While youth mentorships were enthusiastically embraced by many arts practitioners, they also acknowledged the additional burdens that the mentorships entailed. For example, even the adolescents most qualified to be youth mentors needed to be trained

and supervised. For programs with limited resources, these additional responsibilities were challenging to accommodate. The table below describes some of the mentorship models we came across in the course of our fieldwork.

MENTORSHIP MODELS	DESCRIPTION
Program "graduates"	The most common type of youth mentorship we found was the use of program "graduates" in positions of intermediate leadership. In this approach, certain students who completed the arts classes were selected to assume an intermediate leadership role (i.e., between that of regular student and teacher). The youth mentors' responsibilities included demonstrating artistic technique, helping new students with class exercises, contributing positive feedback and helping to control the group dynamics.
Paid youth mentorships	In one program we examined the youth mentors were paid. One-third of their paid time was spent attending sessions for their own development as mentors; two-thirds of their paid time was devoted to actual mentoring of younger students.
Informal youth mentorships	Arts interventions that did not have structured youth mentorships sometimes informally relied on older, more experienced youth to help other students in class. With this unstructured approach, the youth were not expected to be "mentors" on an ongoing basis; rather, the group settings provided opportunities for individual students to "rise to the occasion" and -- with the teacher's encouragement -- take on a leadership role.
Adult mentoring	Adult mentoring of youth took on many forms in the arts interventions we studied. In some cases the adult mentorships were carefully planned: one program "matched" individual youths with adults who could help them with their specific career or education decisions. In other cases, the adult mentoring relationships developed more naturally, often built upon a personal connection that was made during class as adults and youth interacted. Many of these adults (program directors, artist-teachers, or other volunteers) remained in contact with the youths long after the arts sessions had ended.

Table 15 -- Mentorships

Incentives and Rewards

In the first phase of our study, we reported how our review of the literature suggested that incentives or rewards for participation were important elements of effective community-based interventions. In this second phase of the study, during which we directly examined highly regarded arts programs, we indeed found "incentives" and "rewards". However, in contrast to what was suggested in the literature, the incentives and rewards in the programs we studied were almost always internally-driven, rather than external to the basic activities of the arts program. More specifically, among the arts interventions we examined, the most common "incentive" for program participation appeared to be the *intrinsic motivation* on the part of the youth. The most frequently cited "reward" for participation was the *public recognition* earned by the youth -- both

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from their peers in the program, and from their families and others who attended the final performances that often culminated the programs' activities. A discussion of incentives and rewards appears in the table, below.

INCENTIVES, REWARDS AND SANCTIONS	COMMENTS
Intrinsic motivation as "incentive"	Most of arts interventions we studied did not require youth to participate. In fact, some students usually dropped out after the first few weeks -- often because continued participation required a certain commitment of effort which they were unwilling (or unable) to deliver. The youth that remained in these programs, however, usually did so out of their own volition. While we found that intrinsic motivation was the most common "incentive" for participation, this is not to say that all youth were *initially* enthusiastic about the programs. In some cases, students were recommended to the arts programs by school teachers (or others in authority), partly because the youth exhibited behavioral problems and it was thought that the art class might help them.
Public recognition as "reward"	Almost every arts intervention we examined designed their program to include a final performance or exhibition to showcase the participants' artistic efforts. While these performances and exhibitions served a variety of purposes, one important one was the public recognition that it afforded the youth. Public recognition was considered an effective mechanism for reinforcing the youths' positive experience in the program -- and for facilitating an overall sense of accomplishment which could help the youths as they faced future challenges.
Scholarship opportunities	Several arts programs had formal contacts with college-level arts institutions. In some cases, these institutions provided scholarships to students who demonstrated exceptional promise.
Other incentives and rewards	Other program incentives and rewards we found in arts interventions included paid youth mentorships, documentary photo albums and video tapes, and proclamations delivered by public officials.
Sanctions	Some of the arts interventions we studied also made use of sanctions. In these cases, rules were set regarding appropriate behavior for the youth participants; the consequences for violating these rules were made clear. One program had each student sign a "three strikes contract" which stipulated limits on behavior, beyond which the youth would be terminated from the program.

Table 16 -- Incentives and Reward

VII. Results: Instrument Development

The previous section outlined how our examination of best-practice sites led to a greatly enriched theory of effective arts interventions. This elaborated theory not only was a main objective of Phase II, but also informed our instrument development – an additional goal of this Phase. In this section we summarize the instruments we are now designing to assess the outcomes and processes of arts interventions. Most of the instruments are still being refined – it was impossible to determine completely the content of many instruments until our best-practice site examinations were finished. Finalized

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versions of the instruments will be used at our Phase III demonstration sites in Los Angeles, New York and Chicago. However, we also believe that they can be useful in other studies and could be appropriated by many arts programs that want to add an evaluation component (see "Discussion and Recommendations", below).

Although the main objective of this part of Phase II was the design and development of assessment instruments, here we situate their description in the broader context of our evaluation goals and methods. We begin this section with a discussion of the evaluation questions which the instruments are intended to address; this is followed by a review of the instruments themselves.

Evaluation Questions

Looking forward, the central goal of Phase III of APSIS is to provide clear evidence to answer the questions: Do well-designed arts interventions lead to important prosocial outcomes in at-risk youth? And, if the answer is yes, why might such programs lead to these outcomes? In Phase II, then, one main task was to operationalize these outcomes, as well as specific program features that might be causally related to the outcomes. We began this process by formulating a series of questions to ask of a to-be-evaluated program, and then devising strategies and instruments to answer them.

The key questions we have chosen in Phase II are:

1. What are the characteristics of participants entering the arts program, and are their overall demographic traits, as well as specific risk factors, similar to the at-risk population in general and to comparison groups in particular?
2. Do participants in the program show improvements in social behaviors and attitudes at (and after) completion of the program? Do they engage in fewer high-risk behaviors?
3. Do participants show reductions in delinquent or criminal activities at (and after) completion of the program?
4. Do participants show any gains in creative thinking activities at (and after) completion of the program?
5. Do participants show improvements in academic, intellectual, and job-related activities and attitudes at (and after) completion of the program?
6. How enduring are positive program effects (on personal or social behaviors, delinquent or criminal activities, creative thinking, academic and job-related outcomes) after the program is finished? Do they disappear rapidly?
7. Is the arts program generally organized in a way that is consistent with our theory of key features of successful interventions (see Table 3)?

8. Are arts instructors conducting sessions as our emerging theory would predict? For instance, are they emphasizing not only arts-specific expertise but generic skills and attitudes (e.g., disciplined effort) or work-related skills?
9. Are participants engaging in authentic artistic practice, are they highly motivated, and do they maintain a high level of activity during sessions and during the program as a whole?

Broadly, the first six questions address program *outcomes*, while the last three concern the *processes* that constitute the program and the way they operate on a session-to-session basis. As we outline below, very different instruments and variables will be used to operationalize and measure process and outcome questions. And, the instruments will be deployed in very different ways, as we now describe.

Data Collection Instruments: Process Measures

The process instruments we developed in Phase II are designed to provide information about what is happening (or should happen) in programs. This information will be gathered at several levels: the structure of arts intervention programs (e.g., How are the programs staffed? What do lessons look like and how long are they?); the overall program objectives (e.g., What do administrators want to happen in sessions? How does this mission get translated into session tasks?); and the more moment-to-moment actions of participants (e.g., Are participants on-task? Are they working collaboratively on projects?). Instruments have been designed to capture relevant process information at all these levels. At the same time, each instrument will target a distinct stakeholder group in an arts intervention: administrators, artists/teachers, and participants.

Unlike our outcome instruments (see below), we have developed all process instruments ourselves, and have tested and refined them at the various best-practice sites we visited during Phase II. Our emerging theory of effective arts interventions (see Section VI) strongly informed the design of all process instruments. While we believe the instruments are flexible enough to capture very different program structures, they were designed to probe how programs exemplify features our theory deemed important; for example, whether (and how) teachers and administrators ensured high time-on-task for participants, how they made effective use of limited resources, and how they provided incentives for participation. Table 17 lists all process instruments and the main theory features each was designed to probe.

	Data Gathering Sources (Process Instruments)				
Model Features	Observation Protocol	Participant Focus Group Protocol	Artist/ Teacher Interview	Program Administrator Interview	Archival Materials
O - Organizational structure	X			X	
P - Personnel characteristics	X		X	X	X
RS - Resource strategies	X			X	
E - Program evaluation				X	X
WS - Work skills training		X	X	X	X
LS - Life skills training	X	X	X	X	X
TT - Time spent in program	X	X	X	X	
T - Training in the arts discipline	X	X	X	X	X
CC - Complementary services				X	X
EC - Enabling services				X	
N - Organizational networks		X	X	X	X
M - Mentorships	X			X	
R - Incentives and rewards	X		X	X	X

Table 17 -- Main Process Instruments and Features they Probe.

This matrix represents our assessment of which instruments will provide information about important program features. The value of archival materials, among others, may vary considerably from program to program.

Not all of the process instruments we designed were fully tested in Phase II, although in Phase III we believe we will not add new instruments, but will simply refine existing ones. In the following subsections we briefly describe each process instrument, noting where it is in need of further work. Appendix A includes copies of current versions of each instrument.

Program Administrator Interview

The Program Administrator Interview is a semi-structured interview targeted at the director, designer or key manager of an arts program, who may or may not also be a program teacher. The interview is designed to be administered only once at the beginning of an intervention (or possibly a few times, if significant program shifts occur). The relative infrequency of use justifies the interview's rather extensive length: our current version of the Administrator Interview includes about three dozen items or questions, and early pilot-tests show it may take an hour or more to administer.

One main purpose of the Administrator Interview is to acquire a broad-brush picture of the program, including its learning goals for participants (whether arts-discipline expertise, generic skills, or other kinds of knowledge are most important), history (how long it has been in operation), and philosophy. In addition, several items in the interview

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address program participants (number per session, selection process, expectations, and tracking after program completion, for example). An equally detailed set of questions concerns the selection and training of teachers, their roles, and key characteristics.

The Administrator Interview is the instrument that gives us the best view of how an arts intervention program is *designed.* Other instruments, targeting different stakeholders and used during program sessions, will permit us to see whether key program goals actually are accomplished and whether desired procedural and structural features are implemented faithfully.

Teacher/Artist Interview

The Teacher/Artist Interview is briefer than the Administrator Interview; the current version includes fewer than two dozen questions. The first items cross-check the Administrator Interview by probing the teacher's general philosophy, background preparation, and perception of learning goals for participants. However, the Teacher Interview attempts to obtain a much more detailed account of how specific sessions are structured, and of the teaching approaches used in the classroom. As noted below, these impressions are intended to be buttressed by archival information – for example, class session agendas, teaching notes, and curriculum outlines – where available.

Participant Focus Group

Several times during the Phase III intervention we will convene focus groups with a subset of the program participants (between 4 and 8 per group). Focus group sessions will be organized around approximately half-a-dozen questions that are intended to loosely guide discussions, rather than – as in the Administrator and Teacher Interviews – to tightly script conversations. The main intent of the Focus Group is different from that of the Interviews: we want to elicit from participants a relatively detailed impression of what happens in class, what the participants actually do, and how the teacher organizes activities. The Focus Group sessions also will probe participants' perceptions of the value of the program. The questions are designed to find out from the youths what they believe they have learned, what skills they have acquired, and -- most generally -- what they feel they have gained from participating in the program.

At this time we have completed a first draft of the Focus Group protocol, but have not tested it in detail. Unlike the Administrator and Teacher interviews, we anticipate the protocol may undergo significant changes – especially to improve its comprehensibility to young participants (ages 6 through 13).

Observation Protocol

The Observation Protocol will define the procedure we use to gather process data from individual program sessions. It is, therefore, the most detailed data collection instrument, and perhaps the most important, since it will provide a direct view of the activities in which participants are engaged. Unlike the Interviews and Focus Groups, the Observation Protocol is structured around checklists of features rather than more open-ended questions. The current version of the protocol begins with items that outline the physical layout of the classroom (which may not change much from session to session), and of the mix of participants and teachers. The most important parts of the protocol will catalogue the daily-changing chronology of classroom activities (e.g., lectures, project-based activities, presentations) and sketch the interpersonal dynamics (e.g., Are participants engaged? Do they persist at tasks for extended periods?).

A main challenge in testing and refining the Observation Protocol in Phase III will be to keep its use tractably brief but informative. Participant and teacher activities can change many times in a single session; the Observation Protocol must capture only key patterns in session behaviors and help us relate them to our theory of effective interventions.

Archival Information

Some arts interventions may be rich sources of archival information that can be used to supplement both primary process and outcome data collection. During Administrator and Teacher Interviews we will determine what archival information is available. Based on our discussions with best-practice sites in Phase II, we expect this may include:

- mission statements and related documents that describe in broad terms the purposes and philosophy of the intervention (or related ones)
- lesson plans that outline the session to session structure of the program
- participants' creative products (e.g., scripts, stories, plays or videos)
- previous evaluation plans and results, including tracking forms, quantitative data and (more likely) qualitative results and testimonials

Exactly how we use archival information in our Phase III assessment will depend, of course, on what information the programs have to offer. In the best circumstances, a rich collection of archival materials not only will help confirm key characteristics of a program (identified through the other process instruments), but also will help to explain participant results (gathered through outcome instruments).

Data Collection Instruments: Outcome Measures

Most simply, while our process instruments will allow us to characterize *how* an arts program – in particular our Phase III intervention – is working, our outcome instruments will permit us to describe *what* participants are gaining from the program. Since the main goal of our Phase III study is, to quote from our Phase I report (McArthur & Law, 1996), "to demonstrate decisively that fine arts programs can contribute in quantifiable and positive ways to solving important social problems such as crime and violence", we naturally focused in Phase II on operationalizing key *prosocial* outcomes (see questions 2 and 3 in "Evaluation Questions", above). However, for several reasons, we have decided also to include instruments that tap additional important outcomes, including academic and personal variables (see questions 3, 4 and 5 in "Evaluation Questions"). Pragmatically, since the cost of adding additional instruments (in terms of administering tests, gathering and analyzing data) is low, why not see if an arts intervention aimed primarily at prosocial outcomes might also lead to other benefits? The social benefits of arts programs should not be viewed too narrowly, nor as independent of personal cognitive and affective changes. Recent evidence appears to indicate, for example, that exposure to the arts might enhance selected academic skills (Raucher & Shaw, 1997). These considerations led us, in Phase II, to consider a wide set of outcome instruments, targeting several distinct kinds of participant changes.

Table 18 outlines the key outcome categories (baseline measures, academic/intellectual, personality, creativity, social, and criminal) we decided would be critical to measure in Phase III of APSIS to effectively address the outcome questions (1 through 6) listed in the "Evaluation Questions" section. It also includes specific variables comprising the categories, and (in most cases) a candidate set of instruments that we will consider for measuring these outcome variables. Sources of instruments were addressed above, in Section IV's discussion on "Instrument Development", and below in subsections on each outcome category and associated instruments.

OUTCOME CATEGORY AND VARIABLES	DATA SOURCES (Possible Instruments)
Baseline Measures	
Age	• Background Assessment Form
Sex	• Family Intake Interview
Grade-level	
Ethnicity	
Health	
Family Structure and Education	
Family Income	
Parent(s) Age	
Single Parent/Guardian	
Academic/Intellectual	
School Enrollment (persistence)	Tracking cards
School Attendance	
School Grades	
Employment	
Personality	
Self-concept	Self-reports, parent/guardian reports, instructor reports
Self-esteem	• Culture-Free Self-Esteem Inventory
Aggressiveness	• Rosenberg Self-Esteem Scale
Motivation	• Bialer-Cromwell Locus of Control Scale
Creativity	
	• Torrance Tests of Creative Thinking
Social	
Attitudes	Self-reports, parent/guardian reports, instructor reports
Cooperation, Behavior	• Jesness Asocial Index
Criminal	
Illegal Activity (drug use, gangs, weapons, assault, theft, etc.)	Self-reports, parent/guardian reports, instructor reports, juvenile justice information
Probation	• Elliott's Self-Report Delinquency Checklist

Table 18 -- A Summary of Outcome Categories, Variables and Instruments

Baseline Measures

Baseline variables (see column 1 under "Baseline Measures" in Table 18) gathered at the start of a program will capture the most important demographic information of program participants and of youth in the comparison groups. Several relatively standardized intake forms can be used to gather this data economically and reliably (see column 2 under "Baseline Measures" in Table 18 for a possible choice of instrument)[3].

[3] We are considering use of the Family Intake Interview in Deschenes et. al., (1996), Appendix B, adapted from McMaster Family Assessment Device, and the section on asocial attitudes taken from the Jesness Inventory.

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This information will serve multiple purposes. First, several of the variables – notably family income, parental age and single parent/guardian – are part of an almost universal definition of family risk-factors (see, for example: Farrington, 1994; Greenwood, Model, Rydell & Chisea, 1996; McLaughlin & Langman, 1994). This information, therefore, will allow us to verify that participants are, in fact, at-risk youth; and we will be able to contrast the risk-factors of participants with those of the youth in comparison groups. These and the other demographic variables – for instance, age and sex – will also provide useful factors for subsequent analysis of Phase III outcome data. We will be able to ask, for example, whether younger participants improve more than older ones, or if programs work better for girls than for boys.

Academic/Intellectual Measures

A natural hypothesis is that success in an arts intervention might "spill-over", for either cognitive or motivational reasons, to academic outcomes. Accordingly, we plan in Phase III to gather some very rudimentary measures of success at school and in gainful employment, depending on a participant's age (see column 1 under "Academic/Intellectual" variables in Table 18). Simple tracking cards, such as those used by Project S.A.Y (Witt & Crompton, 1996) will probably be adequate for our purposes. Because such tracking cards are relatively easy to use, we expect to collect this data on a quarterly or semi-annual basis. We will also attempt to gather some of this information for several years after completion of the Phase III intervention. By comparing longer-term school and job-related outcomes of participants with age- and risk-indexed cohorts, we will address the issue of the durability of arts-intervention effects (see Question 6 in "Evaluation Questions").

Personality Measures

Our review of the literature on effective interventions, both in Phase I and Phase II, suggested that personality and attitude changes might be additional outcomes of successful arts and recreational interventions (see, for example: Hattie, Marsh, Neill, & Richards, 1997). These may presage more enduring social benefits, or be correlated with them. Thus, as part of a broader assessment of prosocial outcomes, in Phase III we propose to gather information on several distinct but related personality variables (see column 1 under "Personality" in Table 18) using well-tested scales (see column 2

under "Personality" in Table 18)[4]. We expect to administer these scales on a semi-annual basis to both program participants and those in comparison groups.

Creativity Measures

Just as some recent studies indicate that broad academic outcomes may be enhanced through arts programs (see, for example: Raucher & Shaw, 1997) , others claim that such interventions similarly benefit general creativity. While these beliefs still may lack a solid empirical foundation, we can provide some data on the debate by administering, probably on a yearly basis, one or more creativity scales to participants and comparison youths (see column 2 under "Creativity" in Table 18). While most evidence linking arts interventions to enhanced creativity is anecdotal, we see no reason not to consider this possibility: even if this result is negative, it is completely independent of the prosocial outcomes that are the main concern of Phase III of APSIS.

Social and Criminal Measures

Because social outcomes are the central focus of our Phase III study, we plan to operationalize them through a number of variables, including overall attitudes and behaviors, as well as specific measures of criminal activity (see column 1 under "Social" and "Criminal" in Table 18). Several different data sources will provide information on these variables (see column 2 under "Social" and "Criminal" in Table 18)[5]. Both for social and criminal variables, we will begin with broad self-reports, correlated with reports from teachers and/or parents. More specific and well-tested measures (such as Jesness Asocial Index) will supplement these, as will juvenile justice information (if available). Collectively, these measures will provide a rich database on the possible prosocial effects of our Phase III intervention. In Phase III, we plan to gather self-reports and parent/instructor-reports on a quarterly basis (perhaps more frequently, if it appears changes are happening rapidly). More detailed and formal scales will probably be administered on a semi-annual basis during the two-year intervention. To address concerns about the durability of prosocial outcomes of the Phase III program, we also plan to gather selected information on participants for several years after the intervention has been completed.

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[4] The Rosenberg Self-Esteem Scale is a 10-item instrument that assesses the extent to which respondents possess a favorable self-concept; responses are given on a five point scale. The scale has been used recently by other RAND projects (see Deschenes et. al., 1996).

[5] We may adopt the slightly modified version of Elliot's Self-Report Delinquency Checklist used by Greenwood et. al.; see Appendix B of Deschenes et. al., (1996).

VIII. Discussion and Recommendations

In this section we begin by discussing implications of the most important results of our Phase II work. Building on this summary, we then look towards future work to design and evaluate effective arts interventions. We note ideas for sharing information and knowledge among arts programs that we believe could greatly improve the overall quality of interventions. Next, we review our plans for Phase III of the APSIS study, a longitudinal evaluation of fine-arts interventions that will quantify key social effects on youth participants. And, because Phase III will not answer all important questions about the costs and benefits of fine-arts interventions, we end by mentioning some useful follow-on research.

Conclusions from Phase II

In the previous sections of this report we detailed our findings from the field. Now we draw some conclusions based on our investigation of highly regarded arts interventions. The discussion that follows presents some important themes that emerged from our fieldwork and proposes that such common characteristics may contribute to overall program effectiveness. As we emphasized earlier, this phase of our research did not independently test program effectiveness; instead, we relied on expert recommendations and our own methods to select programs which seemed to embody "best practices".

Highly Committed, Task-Oriented Personnel

The personnel of the arts interventions we studied shared three characteristics which together, appeared to be key to their programs' effectiveness. First, the program leaders possessed a deep, personal commitment to serving at-risk youth; they also shared a belief in the power of the arts to effect overall, positive change in kids who have had trouble succeeding in other activities. Second, these arts interventions sought artist-teachers who already had experience working with at-risk youth and/or who were willing to complete specialized training to provide them with such skills. And third, the program staff shared an overall task-oriented philosophy, based on flexible roles and a willingness to "get the job done".

Flexibility in Program Structure and Operations

The arts interventions we studied, as a group, demonstrated a high degree of flexibility in their program structure and operations. The variety of organizational structures we observed suggests a sensitivity on the part of program directors to the needs of the community -- and to the opportunities for art interventions to fulfill those needs.

Similarly, the programs' willingness to pursue multiple strategies to stretch (and expand) program resources appears to be key to their continued success.

Evidence of Increasing Sophistication in Program Practices

The arts intervention sector appears to be achieving pockets of sophisticated practice in many of its highly regarded programs. This "sophistication" spans several important areas. For example, a growing number of arts interventions are documenting their lesson plans and teacher training programs. This represents a crucial step in centralizing -- and ultimately, sharing -- much of the "intellectual capital" developed by these interventions over the years. The increased emphasis on training artists-teachers so that they develop the skills necessary to handle challenging situations with difficult youth is also evidence of a maturing sector in the larger field of youth programs.

"Leveraging" Through Community Networks

The highly regarded arts interventions we studied all had ties to other organizations in their local communities. These "networks" developed to take advantage of opportunities to better serve youth by integrating the efforts of several community organizations. Often through the coordination of only a few key individuals, the youth served were able to participate in a much richer -- and potentially beneficial -- experience than if the organizations had worked independently. In this way, arts interventions have been able to "leverage" the impact they have on youth, providing greater benefits to youth at a lower cost than if they had offered additional services from within their own program structures.

Practitioners' Openness to Sharing: An Untapped Potential

Almost all the arts programs we studied expressed a willingness to share their "lessons learned" with other arts practitioners. However, while a few arts interventions had collaborated with others, in most cases this openness to share had not been actualized -- even among programs in close geographic proximity. This lack of interaction represents an untapped potential, as will be discussed below (see "Sharing Mechanisms"). We would like to emphasize that, given the sophistication of many arts interventions and the intellectual capital they have amassed, there is a real opportunity to enhance the overall arts community through encouragement of sharing among its leading practitioners.

An Increasing Openness to Program Evaluation

The arts interventions we studied were quite open to the prospect of program evaluation, though few had undertaken more than preliminary efforts to assess their own programs. This openness seems to reflect an acknowledgment on the part of practitioners

that rigorous assessments of program outcomes are important in securing both governmental funding and foundation support for their programs' continued operations. While the personnel (and many others) associated with the arts interventions are convinced of the benefits their programs deliver, there is a growing appreciation for the need to demonstrate such benefits in a more scientifically rigorous manner.

Wide and Increasing Use of Youth Mentors

One of the most notable themes that emerged from our fieldwork was the wide and varied use of youth mentors among the highly regarded arts interventions we studied. Not only did we observe several different mentorship "models" already in place, but we were informed of new mentoring opportunities that were in the process of being implemented. The use of mentors appeared to be integrated into both the arts programs' *objectives* and *operations*. The objectives that were furthered by youth mentorships included: i) providing leadership opportunities for adolescents; ii) allowing interested youth to extend their program participation even after completing the art course sequence; and iii) providing opportunities for youth to develop work-related skills. The operational goals that were furthered by youth mentorships included: i) securing additional supervisory aid in classes of younger kids; and ii) through such supervisory aid, being able to accommodate larger groups of kids in the arts classes. Successfully integrating youth mentorships into program operations, of course, poses its own challenges. Nonetheless, the arts interventions we studied, on the whole, seemed to be meeting these challenges and finding ways to expand youth mentorship opportunities within their program activities.

The variety of mentorship models we came across is just one example of how innovation can occur within individual programs, based on locally-identified needs and opportunities. Such innovation is exactly the type of "intellectual capital" that the arts community as a whole could most benefit from sharing, especially given the attendant challenges associated with successfully integrating youth mentors into program operations. The next section on "Sharing Mechanisms" discusses how lessons learned by individual practitioners can be better disseminated across the arts community.

Sharing Mechanisms

In the conclusions of our APSIS Phase I Report we discussed at length the importance of sharing "lessons learned" among arts intervention programs. We outlined *why* we believe such sharing is critical to improving the quality of fine-arts interventions, *what* can be shared, and *how* effective sharing might be accomplished. Phase II has deepened our understanding of the structure and content of highly-regarded interventions

in the Los Angeles area. This has yielded new insights into the potential roles of knowledge-sharing among programs; the next section outlines some of these insights.

Why is Sharing Knowledge Critical to Arts Programs?

Throughout Phase II our view of the importance of, and challenges to, effective sharing of knowledge in the arts intervention community has not changed. The central premise we offered in the Phase I Report we still hold today:

> There are probably dozens, if not hundreds of arts programs with equally valuable lessons to share. The biggest challenge to profitable sharing, therefore, may not be a scarcity of knowledge about "what works" in arts interventions, but rather the lack of effective ways to connect those with the knowledge to those who need it. Further, although our evidence is only anecdotal, our experience suggests the need for effective communication networks is particularly acute in the arts. Speaking very broadly, we believe two key features characterize the community of arts programs. First, it is populated by a vast number of small, primarily locally-based groups. This suggests communication across programs is essential: individually, each group may know little, but collectively, they house vast expertise. Second, most groups are meagerly funded. This suggests communication across groups is likely to be poor: resources usually are insufficient to build the infrastructure on which communication and sharing can be based.

Phase II results confirmed that arts programs do indeed have much to share, but are often fragmented and lack the funds and infrastructure necessary to carry on effective dialogue. Admittedly, a few projects indicated some reluctance to share, perhaps thinking that freely giving good ideas to others might threaten their already-limited funding. But, for the most part, programs interviewed in Phase II – among the most knowledgeable and highly regarded in the Los Angeles area – understood that they needed to share much more, not less, if arts interventions communities were to grow in quality and, eventually, in financial support.

What Can Arts Programs Share?

Our Phase I report emphasized the importance of sharing information on "what works" among arts programs, including, among other things ideas on how to improve interventions, ways of avoiding common teaching problems in classes, detailed curriculum outlines, evaluation techniques and perhaps also promising sources of funding. Arts interventions examined in Phase II clearly underscored the importance of freely discussing these "lessons learned". But this Phase also illuminated several new kinds of information worth sharing. Perhaps the most important ideas concerned how to organize an arts program flexibly, to make best use of limited resources (see "New features – Characteristics of The Arts Community", above). To put it simply, arts intervention programs can trade ideas on the content of interventions and classes,

but they might, equally profitably, share views on how to do *business* in an environment that is admittedly uncertain on the demand side – the "market" for arts programs is often variable and unclear from community to community – and hostile on the supply side – major funding sources are yearly threatened with substantial cuts.

How Can Arts Programs Share?

If Phase II has reinforced the need to share among arts programs, and lengthened the list of information that might be profitably exchanged, it also has underscored the importance of having effective mechanisms of exchange. Traditional means of sharing outlined in the Phase I Report – personal communications, conferences and journals – continue to offer forums for disseminating knowledge. Unfortunately, they remain limited in the arts community, at least compared to the connections enjoyed by other professional groups. For example, as we noted in the Phase I report, other fields (such as education or juvenile justice) enjoy many journals through which professionals share and build knowledge. New print periodicals should be considered seriously as important ways to improve dissemination among arts interventions.

The Phase I report also outlined how emerging on-line tools, rooted in the World Wide Web and Internet, could profitably connect the fragmented arts community. Different technologies may play a variety of roles: email could connect individual program developers and teachers; electronic newsgroups might help organize on-line discussions among larger sets of practitioners; digital archives and libraries can store lesson materials or past discussions which could be browsed by developers just entering the field; and electronic journals may serve a role similar to traditional journals (see McArthur & Law (1996), pp. 36-37 for details).

Today, we are more convinced than ever that these new tools hold great promise for the arts-intervention community. The technologies have evolved in several ways that make them even more attractive options now than they were a year ago.

First, access and familiarity is much less of a problem. We noted in the Phase I Report one drawback of digital technologies was that few could afford Internet access and fewer still were comfortable with this new medium. Now neither view is true: most of the public has at least a casual understanding of the Internet, and – through advances such as WebTV and cable-modems – Internet-access costs little more than the price of premium cable TV services.

Second, today it is much easier to share multimedia information. The tools discussed in the Phase I report all emphasized communication of *textual* knowledge. While written materials will always be essential, additional media could play especially

powerful roles in describing arts programs. For example, a successful intervention certainly could share "what worked" through email discussions among teachers and developers. But a much more exciting option available today would be to build a "Web site" that included digitized pictures of student art, audio of their songs, even video of theatrical performances – all mixed with textual descriptions as needed.

Third, as the previous example suggests, the Internet and Web are providing an ever-increasing number of tools or communication "genres" (Agre, 1996) through which knowledge can be shared. In addition to email, newsgroups, digital archives and electronic journals mentioned in the Phase I Report, "virtual classrooms" offer pictorial, spatial and auditory descriptions of programs and curricula and of participants' project work. To our knowledge, no virtual classrooms have yet been constructed for arts interventions. However, in public education, they abound. And even though still new in schools, virtual classrooms have already shown that they can foster effective communication among interested stakeholders (in this case, parents and teachers).

Finally, not only are tools for on-line knowledge-sharing improving, but the larger arts community is now beginning to make use of them. For example, Americans for the Arts[6] manages an extensive Web site called ArtsUSA.[7] In structure, ArtsUSA is a composite of several of the tools mentioned here and in the Phase I Report. It includes, for instance, summaries of arts-related policy news out of Washington; repositories of information on arts advocacy; a "catalogue" of books and tools to manage, fund-raise, and promote the arts; a "clearinghouse" providing access to arts policy and economic impact studies; a "café" where users can join on-line discussions about the arts; and also "Art Links" that point users to kindred Web sites.

To our knowledge, no current arts-related Web site is devoted specifically to intervention programs, though larger ones like ArtsUSA do provide information that would be useful to program developers as well as instructors. Perhaps more importantly, these emerging sites offer useful models that program developers could borrow from and modify to suit the special needs of the arts-intervention community. We see at least two ways existing models might be generalized.

First, they might include a "formal" publication: an on-line journal that, like print periodicals, accepts reports, reviews them, and publishes a selected set every month or

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[6] Americans for the Arts is an October 1996 merger of The National Assembly of Local Arts Agencies, the country's largest alliance of community arts organizations, and the American Council for the Arts, one of the oldest continuously operating national arts service organizations.

[7] This site can be accessed on any Web browser at http://www.artsusa.org/. Other similar sites include ARTSEDGE (http://artsedge.kennedy-center.org/), and Arts Wire (http://www.artswire.org/).

two. Current arts Web sites do not offer such refereed studies, perhaps because they seem to mimic what the print-medium already provides very effectively. But, although print journals are unlikely to disappear, we see several reasons to develop on-line versions. For one thing, Web-based production costs are low; this is important for arts communities that must live on limited resources. For another, on-line publication time is short, since articles, reviews and edited versions can be passed rapidly back-and-forth by email among reviewers, authors and publishers. In the arts-intervention community this process would permit polished reviews of successful programs and evaluations of intervention outcomes to be shared quickly in the community – and with funders and policy makers.

However, perhaps the most profound uses of the Internet and Web by the arts-intervention community may be at the other side of the publication spectrum: "informal" publishing. Certainly arts program developers need a venue to share carefully edited summaries of long-running interventions and thoughtfully conducted evaluations of best-practice programs. But they also need an infrastructure for very informal exchanges of "work in progress" – programs that are beginning and need ideas, projects that are completing a less-than-successful session and require help, developers who just want to know what others are doing, and so on. Evidence from other professional communities of practice, such as teaching (e.g., Spitzer, Wedding & Di Mauro, 1996) shows that digital networks have their most dramatic impact when used as an informal, yet highly dynamic medium for collaboration. Arts-intervention programs can learn much from these burgeoning on-line groups. In the near future we plan to develop a Web site for arts program developers, and other intervention stakeholders, that includes several of the knowledge-sharing and community-building tools just reviewed. Some details of this plan are discussed in the following section on future work.

Future Work

We begin this section by reviewing our plans for Phase III of APSIS and we conclude with a brief discussion of work beyond Phase III – some that we may do in related studies, as well as questions that others might address.

Phase III

Effective tools – high-tech or otherwise – that encourage the arts-intervention community to share knowledge and lessons learned certainly can help practitioners improve the quality of their arts programs. Ultimately this could enhance the benefits of arts interventions and demonstrate that fine-arts programs represent a valuable kind of social intervention. Our APSIS project adopts a complementary approach to demonstrating the importance of the arts: a rigorous evaluation of youth-participant

outcomes in a carefully designed field experiment based on three high-quality fine-arts intervention programs.

With Phase II concluded, we will now move to the final phase of APSIS. Phase III will complete the design of the experimental procedures and materials started in Phase II, conduct the longitudinal study, and then analyze the results. One main design task will be to complete site selection. In Phase II we narrowed candidate sites in Los Angeles to a small set (see "Results: Program Identification", above); in Phase III, we will select one program in Los Angeles. We will also choose a single arts intervention in both New York and Chicago, engaging in the same process: acquiring a large database of candidate programs, progressively narrowing the set, and finally selecting the individual arts interventions. The second main task, prior to running the study in three cities, will be to complete instrument design. In Phase II we constructed versions of all process instruments; in Phase III we will wrap-up this construction. Similarly, in Phase II we decided on outcome measures and catalogued many candidate instruments; in Phase III we will finish the selection.

If the Phase III study goes as planned, we will gain important knowledge about the effects of well-designed fine-arts interventions on at-risk youth. To that end, our research will focus on the following:

- *Assessing immediate participant outcomes*. As we noted in our discussion of outcome instruments (see "Results: Instrument Development"), the Phase III intervention will look at several kinds of program effects. Evidence of improved social behaviors and attitudes and decreased criminal behavior will be the most important results; but possible changes in personality, creativity and academic performance will also be monitored. All these outcomes will be gathered several times during the course of the Phase III intervention programs Los Angeles, New York and Chicago.

- *Measuring enduring participant change*. Changes in participants' behavior, attitude and knowledge during the intervention are important, but more crucial in demonstrating the value of arts interventions as social programs will be to show that these benefits endure after the intervention has completed. Consequently, we will continue to track key prosocial, criminal, academic and job-related outcomes (using a subset of our outcome instruments and a subset of program participants) for several years after the intervention. A five-year longitudinal study – tracking participants at least two years after the intervention is completed – would be best. Our current funding plan for Phase III does not cover this entire time-period; however the cost of the extension – assuming we gather data on only a sample of participants – should be very modest.

- *Comparing extensive and limited exposure.* One potential objection to our Phase III study, even if it demonstrates strong prosocial benefits of an arts intervention, might be that it is not particularly economical. Let us leave aside for now the questions of how to measure the social value of reductions in youth crime, or how to compare the costs and benefits of different social programs; at the very least, one would like to know whether the intervention really needs to be so lengthy – at least two years. Many of the program directors we interviewed insisted that effective interventions must be extensive. But as this is unproved, in Phase III we will conduct a limited (6-month) program, along with the extensive one at the Los Angeles site. Perhaps the limited condition will show that lengthy interventions are critical and that shorter programs yield fewer benefits, or that (contrary to our experts' expectations) programs longer than, say, a year, do not produce significant additional gains. At the very least, this will begin to address key policy questions surrounding the costs and benefits of fine-arts interventions.
- *Understanding crucial reasons for successes.* A Phase III study that positively answers questions about the magnitude and durability of arts-intervention benefits will help arts advocates argue that the fine arts can function as valuable social programs, not just as luxuries. But this data alone would not explain *why* the demonstration study succeeded, and therefore, would not greatly help the arts-intervention community to design related programs. As we have discussed, however, by gathering process information as well as participant outcomes in Phase III, we will be in the position to better identify the factors contributing to intervention success. The process measures operationalize features of high-quality programs, as represented in our evolving theory of effective arts interventions. If participant outcomes show that Phase III has been a success and also that the programs adhered to our theory of effective interventions, then in effect, these features will be candidate explanations of Phase III's successes, and can provide guidance for future program developers.

Beyond Phase III

Although Phase III of APSIS is ambitious and may provide a wealth of information on the efficacy of fine-arts programs, many questions will remain unanswered. Our Phase II Panel Meeting Notes (McArthur, Stone, Law & Moini, 1997) discussed some of these issues at length. Here we focus on just a few, noting ones we hope to answer in future studies related to APSIS.

Generalizing the Phase III Experimental Design. The current Phase III study is designed to answer an important, but very focused set of empirical questions about the efficacy of fine-arts interventions for at-risk youth (see Question 2 in "Summary of Phase I Research" for a precise statement of our specific hypothesis). Related studies, using the

same experimental design, but changing various parameters – e.g., the kinds of outcomes emphasized, participants recruited, comparisons examined, and program-content used – easily could be envisioned.[8] Table 19 summarizes just a few possibilities; additional variants certainly could be considered. Whether we conduct one (or more) of these studies would depend, in part, on available funding. However, it would also depend on the scientific tractability of the question. Some appear, on the surface, very important; but on careful examination they may pose unsolvable analytic problems (e.g., how, in measuring community-based benefits of arts programs, can one account for all other possible causes of community improvements?).

Phase III APSIS Study Feature	Possible Study Variant	Questions Study Variant Could Address
Only individual outcomes of program participation are examined	Community benefits (e.g., local reductions in crime) are considered	Do (some) arts interventions have benefits beyond those that directly accrue to participants?
Participants are at-risk youth	Participants are advantaged youth	Do advantaged youth profit from arts interventions as much as at-risk youth?
Participants are preteen (6 through 13)	Participants are very young (e.g., 3 through 6)	Can arts interventions help very young children?
Comparison group receives no intervention	Comparison participants engage in an alternative social program (e.g., recreational)	Are arts-related interventions more (or less) effective than alternative programs (and for whom)?
Intervention content is fine-arts	Content is arts but not fine-arts (e.g., folk-arts, or computer-based graphical-arts)	How important is the fine-arts focus of an effective intervention?
Intervention is community-based	Intervention is school-based	Can community-based interventions be adapted to thrive in school settings?

Table 19 -- Possible Variants of the Phase III APSIS Study

A Supplementary Study of Programs With and Without Key Intervention Features. One study we are planning for the near future will look at variants of our Phase III experimental sites that do not have all the program characteristics we now think are important. A brief description of the "Supplementary Study" appears in Appendix B.

[8] Many of these study alternatives were considered in discussions with members of our APSIS Advisory Panel (see McArthur, Stone & Law & Moini, 1997, for details). We are indebted to Panel members for their insightful and constructive suggestions.

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Developing a Web site for Arts Intervention Programs. One of our recommendations in both this Phase of APSIS and Phase II was that arts programs could share lessons learned, improve interventions, and perhaps enhance fund-raising prospects by the use of appropriate Internet- and Web-based technologies to foster online communities of practice. We are now developing a proposal to create such a Web site. The site will certainly include several of the knowledge-sharing and community-building tools outlined earlier. But it may also include ones that have not yet been anticipated. Online communities are so new that neither a strong theory nor an extensive body of practical experience has yet emerged to guide their construction. Rather, we expect the process of creating effective tools will require considerable experimentation, spanning at least two years. As other developers of online products have learned, successful tools must be built not just by technologists, but through extensive collaborations with real users. Such collaborations, and the tools that arise from them, usually require a great deal of trail-and-error testing to evolve.

The payoff of such an extended prototyping and refining process might be substantial. Certainly it should result in a collection of online tools for arts program developers -- as well as other stakeholders in this community -- that are easy to learn and to use, encourage sharing of knowledge, and provide relevant information to users in appropriate formats, just when it is needed. If lessons from other emerging online communities apply to the arts-intervention community, this should lead to improved programs. But it is not clear how fast such successes will come, nor how profound their impact might be.

A skeptic might reasonably predict that Web-based arts sites will have only limited value. For example, we have suggested that one important feature of successful interventions is that they are often run by highly committed "change agents". On the surface, it seems unlikely that such charismatic leaders can be "replicated" online. Perhaps so; but many other features of successful programs we have identified -- some of which may account for the real success of change-agent leaders -- should be easier to quantify, and hence simpler to represent in an online community. For example, the interventions we studied in Phase II, as a group, demonstrated a high degree of flexibility in their program structure and operations. These could be adopted and modified by new programs. Similarly, strategies used by effective programs directors to stretch (and expand) scarce program resources can be catalogued and shared. In sum, it might be unrealistic to try to replicate the charismatic personalities of arts-intervention program directors, but it may be possible to quantify and share the more mundane practices and knowledge that help make them successful.

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Appendix A

PROGRAM ADMINISTRATOR

SEMI-STRUCTURED INTERVIEW PROTOCOL

(Draft, 12 August, 1997)

General Program Background and Characteristics

1. First, could you start by describing the program in fairly general terms?

   [Probe: stand-alone vs. set of programs; single- vs multi-faceted; solely arts-based vs. multi-disciplinary; open-entry/open-exit vs. structured attendance?]

   [If set of programs ask: Could you broadly describe the different programs?

   [Probe: all arts-based vs. other disciplines; similar age groups vs. different; similar size vs. different; located in a common location vs. distributed; using same instructors vs. different?]]

2. What are the broad goals and objectives of this program? How does it relate to others (if relevant)?

   [Probe: expose (at-risk) kids to art; provide positive ways to spend time; increase self esteem/self confidence; reduce gang involvement; prevent/reduce juvenile crime?]

3. What is your role in the program?

   [Probe: develop objectives and/or content; select participants; develop curriculum; choose artists/teachers]

4. How long has it been in existence?

   [Probe: always been in current form? If not, how changed and why?]

5. How long does the program run?

   [Probe: one continuous program; different program cycles?]

6. How much emphasis do you place on participants actually learning a particular arts discipline?

   [Probe: time on task; extent of technical skill transfer?; importance of specific products to be shared publically?]

7. How important is it for participants to acquire artistic skills, compared to other outcomes?

   [Probe: learning to work well in groups?; other social learning?, more general reasoning or thinking skills?]

8. Is there an effort to involve other youth as mentors in the program?

   [If yes: why; are they "graduates" from program?]

9. Do you try to enable or encourage participation in your program by, for instance, providing free transportation or free meals?

   [If yes: probe for other examples and reasons for offering them.]

10. How is the program supported?

    [Probe: who funds it; broadly estimated, how much does it cost; are resource constraints an issue?]

11. Do you make any attempts to evaluate the effectiveness of the program?

    [Probe: any program process and outcome data (e.g., participation, attrition, satisfaction, attitudes, behavioral measures); any "informal" evaluation (e.g., artist/teacher impressions, parental/guardian feedback)?]

    [If yes: ask who collects data and how, and if we can get access to them?]

Participants

12. How many youth participate in the program(s)?

    [Probe: stable vs. widely fluctuating; differs by component (if relevant)?]

13. Can you describe the general characteristics of the participants?

    [Probe: age, race, sex, general family income level; from local neighborhood?]

14. How are the participants selected?

    [Probe: self-selected (word-of-mouth, friends, etc.); parental/guardian involvement; referred by school; mandated by police?]

15. How would you characterize the expectations of the participants? What are their main motivations for participating?

    [Probe: gain arts knowledge; learn general/work-relevant skills; join their friends; experience something new; avoid negative influences]

16. Do some participants get more out of the program than others? If so, what do you think distinguishes the participants that get the most?

    [Probe: why does the program "take" better with some participants?; what do some participants get that others don't; do different participants get different things, or are there some common benefits?]

17. Do the participants receive any form of reward or credit for participating in the program?

    [Probe: paid; internship credit; public recognition/awards?]

18. Do you encourage participants to transition from this program to others?

    [Probe: others in your set of programs vs. run by others; other arts programs vs. different disciplines?]

19. After leaving the program, are participants tracked at all?

    [If yes: how?]

Artists/teachers

20. How are the artists/teachers selected?

    [Probe: they find you vs. you find them; they come from other arts interventions vs. experience as artists]

21. What are the general characteristics of the artists/teachers?

    [Probe: sex; age; race; prior experience with such a program?]

22. What are the roles and responsibilities of the artists/teachers?

    [Probe: develop objectives and/or program content; interact with parents; monitor performance; make referrals to other agencies?]

23. Do the artists/teachers receive any special training?

    [If yes: Do you have formal training materials? Can we obtain copies?]

24. Are the artists/teachers paid for their work in the program?

25. What are some of the reasons that artists/teachers participate in the program?

    [Probe: (extra) money; good citizenship?]

Other Programmatic Issues

26. If a participant were to need other counseling services (e.g., sexual abuse or drug abuse counseling), what would happen?

    [Probe: counselors on staff/brought in as necessary; refer to another social service agency; parents/school informed; nothing?]

27. To what extent, if at all, do you or your staff interact with participants' teachers or other school personnel?

    [Probe: reasons for interaction; formal vs. informal contacts; sharing information about participants?]

28. To what extent, if at all, do you or your staff interact with participants' parents/guardians and/or other caregivers?

[Probe: reasons for interaction; formal vs. informal contacts; regular vs. sporadic interactions?]

29. Do you have any thoughts about how this program might be improved? What are your greatest challenges?

30. At the end of the day, how would you sum up what the participants in your program are likely to take away from their experience?

[Probe: knowledge of arts discipline; generic skills (e.g., communication, conflict resolution); work-relevant skills; long-term behavior change?]

31. Do you try to stay in touch with students after they finish the program? Do you try to channel them into related or more advanced programs (if available)? Do you try to connect them to jobs or other activities outside the arts program(s)?

[Probe: formal mechanisms for placement vs. opportunistic connections?]

Philosophy and Policy Messages

32. What is your general philosophy about effecting long-term, positive change in at-risk youth? How do programs such as yours really make a difference?

[Probe: breadth vs. depth of exposure; "family" model?]

33. A difficulty common to practitioners in this and other program areas relates to how to scale up a successful program to reach a larger audience, and/or how to replicate a successful program in a different location. Do you have any comments on how this problem might be approached?

[Probe: improve information sharing mechanisms; provide incentives to cooperate, not compete with others (e.g., for funding, recognition)?]

34. As you know, at the end of this project, we are preparing a report for a wide audience including other program administrators, program funders and local and national policy makers. What final message would like to send the skeptics among them who question the benefits of community-based arts programs for at-risk youth?

[Probe: what's so special about the arts?]

35. And finally, is there anything else you'd like to tell us about your program or this topic in general that we didn't ask you?

THANK YOU VERY MUCH FOR TAKING THE TIME TO SHARE YOUR THOUGHTS WITH US.

ARTIST/TEACHER

SEMI-STRUCTURED INTERVIEW PROTOCOL

(Draft, 12 August, 1997)

1. Could you start by describing your role in the program? How would you characterize your primary responsibilities?

   [Probe: teach kids about a particular arts discipline; develop curriculum; help choose artists/teachers]

2. What attracted you to the program? How long have you worked here? Why did you decide to work here?

   [Probe: (extra) money; promote the arts; good citizenship; worked before in similar program and liked it?]

3. What is your background?

   [Probe: are you currently a practicing artist? Have you been in the past?]

4. Do you, or did you, receive any special training to work in this program?

   [If yes: please describe.]

   [If no: would training help you? Why/why not?]

5. How much emphasis do you place on participants actually learning a particular arts discipline?

   [Probe: time on task; extent of technical skill transfer?; importance of specific products to be shared publicly?]

6. How important is it for participants to acquire artistic skills, compared to other outcomes?

   [Probe: learning to work well in groups?; other social learning?; more general reasoning or thinking skills?]

7. How structured is your teaching approach? For instance, do you draw up a curriculum and stick to it, or does your approach vary depending on, for example, number/skills/mood of participants?

8. How do you decide what to teach the participants?

   [Probe: complete freedom to develop curriculum vs. accountable to administrator for deliverables/outcomes?]

9. How would you characterize the expectations of the participants? What are their main motivations for participating?

   [Probe: gain arts knowledge; learn general/work-relevant skills; join their friends; experience something new; avoid negative influences?]

10. Do some participants get more out of the program than others? If so, what do you think

distinguishes the participants that get the most?

[Probe: why does the program "take" better with some participants?; what do some participants get that others don't; do different participants get different things, or are there some common benefits?]

11. What are the greatest challenges you face, and do have any thoughts about what might make you more effective in your work?

12. At the end of the day, how would you sum up what the participants take away from their experience?

[Probe: knowledge of arts discipline; authentic artistic products?; generic skills (e.g., communication, conflict resolution); work-relevant skills; long-term behavior change?]

13. Do you try to stay in touch with students after they finish the program? Do you try to channel them into related or more advanced programs (if available)? Do you try to connect them to jobs or other activities outside the arts program(s)?

[Probe: formal mechanisms for placement vs. opportunistic connections?]

14. What is your general philosophy about effecting long-term, positive change in at-risk youth? How do programs such as this one really make a difference?

[Probe: breadth vs. depth of exposure; "family" model?]

15. As you know, at the end of this project, we are preparing a report for a wide audience including other program administrators, program funders and local and national policy makers. What final message would like to send the skeptics among them who question the benefits of community-based arts programs for at-risk youth?

[Probe: what's so special about the arts?]

16. And finally, is there anything else you'd like to tell us that we didn't ask you?

THANK YOU VERY MUCH FOR TAKING THE TIME TO SHARE YOUR THOUGHTS WITH US.

PARTICIPANT FOCUS GROUP PROTOCOL

(Draft, 12 August, 1997)

Start by introducing self, explaining the purpose of the study and why we want to talk with them. Stress that everything they tell us will be kept anonymous and confidential. Then go around the table having them introduce themselves.[1]

1. Let's start by finding out how you spend your time when you are here. Can you describe the kinds of activities you do? What does the teacher do?

   [Probe: solely arts vs. other activities; time on task; technical skill transfer; time spent on one vs. many activities?]

2. What made you decide to take part in this class/program? Why do you keep coming here?

   [Probe: mandated vs. voluntary attendance; referral by other agency; word-of-mouth?]

3. Do you go to any other (after-school/weekend) classes/programs, or just this one?

   [If yes: ask them to describe them and say why they go to them.]

   [If no: ask them why not.]

   [In both cases: probe for any special attraction about arts to them.]

4. What do you like best about the class/program?

   [Probe: chance to learn something fun/different/valuable; be with friends; be off the streets?]

5. What do you think you learn the most from being here?

   [Probe: arts-related skills; work skills; generic life skills (e.g., communication, conflict resolution)?]

6. Is there anything about the class/program that you would change if you could? Would you get more out of it if anything were different?

   [Probe: more/fewer participants; more/less training; longer/shorter hours; different location?]

7. As you may know, there are some people who do not think that programs like this one that give kids like you a chance to learn about the arts are worth the money. Our report will be read by some of those people. What message would you like us to give them on your behalf?

   [Probe: arts as unique hook; any spillover effects?]

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[1] Obviously the language we use will depend on age and experience of participants.

OBSERVATION PROTOCOL

(Draft, 12 August 1997)

A. Background Information

1. Program Information
   - sponsoring organization
   - class name/subject
   - class location (e.g. school, community center)
   - date of visit
   - what # session attending

2. Facilities and Equipment
   - location and state of the building
   - neighborhood environment
   - describe class space; lighting or other factors
   - describe classroom equipment (condition, etc.)

3. Participants
   - # of kids
   - age range/distribution
   - gender mix
   - race/ethnicity mix

4. Teachers and Supervisory Personnel
   - # of teachers
   - age of teacher(s)
   - gender
   - race/ethnicity
   - additional adult roles (e.g. parent, community volunteer, program administrator)
   - # of youth mentors

B. Class Observation

1. Class Structure and Task Accomplishment
   - how does class begin?
   - what is the chronology of activities?
   - what, if any tasks are completed?
   - characterize the degree of focus on tasks over the course of the session
   - what proportion of the time is spent on the "artistic" discipline itself?
     -did the artistic discipline seem to take hold?
   - how does class end?

2. Interpersonal Dynamics
   - are all participating?
   - do participants work on their own, split into pairs, work in groups and
   - does this change over the course of the class period?
   - describe attitudes and demeanor of the teacher(s)
   - is there one-on-one interaction between teacher(s) and the students?

- are there senses of fun, challenges, and empowerment in the class?
  -describe the demeanor of the participants and any changes over the course of the class
- characterize the personal interaction between participants and teacher(s)
- describe the group dynamics among the participants
- does the teacher appear to have an adequate sense of control over the class?
  -do participants listen to instruction?
- how is discipline handled?
  -is there a system of rewards and punishments?
  -how is inappropriate behavior handled?

3. Additional Comments/Observations

Appendix B

Supplementary Study

Overview

We have recently completed Phase II of the *Arts of Public Safety Impact Study* (APSIS), a three-phase research project which assesses the impact of community-based arts interventions on public safety. The centerpiece of this work will be the Phase III demonstration study that examines whether -- and how -- a well-designed arts intervention can benefit at-risk youth in very quantifiable ways. We outline here a short complementary study that may further buttress the scientific case that arts interventions are effective social policies. This study will rely heavily on a framework established and instruments developed in Phase II of APSIS.

Background

In Phases I and II of APSIS we developed a theoretical framework which posited that effective arts intervention programs are apt to have certain features – including high time-on-task, serious training in authentic artistic practice, networking with other services, mentoring and others. Our Phase III demonstration study will attempt to scientifically confirm whether or not programs with such features lead to prosocial outcomes in youth. If the Phase III research results are positive, this will satisfy some policy makers that arts interventions can be useful social programs; but a skeptic may still rightly claim that other arts interventions—say ones with fewer features or costing less money—might be just as effective. To address this criticism the proposed supplementary study will examine whether programs without the central features of our demonstration program are less effective in benefiting at-risk youth. A scientifically-sound assessment of arts interventions needs to look at both sides of the coin: to show that effective programs have certain features and that programs without such features are not as effective.

Proposed Work

The design of this focused study is simple and will rely considerably on tools and results obtained in Phase II of our APSIS project. In Phase II we identified a small set of arts interventions that we regarded as "best practice" programs in the Los Angeles area. This judgment was based partly on program results; but, since few programs collected detailed outcome data, we focused on those programs which possessed features viewed as important by our emerging theory of effective interventions. To find our "best practice"

programs, therefore, one of the first tasks of Phase II was to compile a very large set of Los Angeles arts interventions, and then narrow this list by judging it against a "check-list" of theory-based features (some of which were noted above). In Phase II, the programs which did not have most of these features were set aside; but in this supplementary study, we propose to examine many of these programs in detail to determine whether presence or absence of the theory-based features is related in a significant way to a program's strength in working with at-risk youth.

The dual hypotheses—the two sides of the coin—are (i) interventions that have the theory-based features will be judged "very strong" in working with at-risk youth, and (ii) interventions that do not have these features will be judged "not so strong" in working with at-risk youth. The proposed work will address both hypotheses. Obviously in this supplementary study we cannot measure the features or outcomes of programs in the detail we envision for Phase III; however we can use our Phase II framework, along with a modest amount of new information, to provide a compelling test of both hypothesis (i) and hypothesis (ii).